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A Marketing plan for a publication for the arts in Rochester

Carmen Indorato

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ROCHESTER INSTITUTE OF TECHNOLOGY

A THESIS
SUBMITTED TO THE FACULTY OF
THE COLLEGE OF FINE AND APPLIED ARTS
IN CANDIDACY FOR
THE DEGREE OF
MASTER OF FINE ARTS

A MARKETING PLAN FOR A PUBLICATION
FOR THE ARTS IN ROCHESTER

by

CARMEN INDORATO

OCTOBER 11, 1989

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C R E D I T S A N D A C K N O W L E D G E M E N T S

Nothing comes from nothing, or so the saying goes!

I would like to thank Roger Remington for standing on the line for me more than once during the early stages of this Thesis preparation. Thanks Roger, for your patience and tough treatment. You were never wrong!

I would like to thank Bob Kerr for making me understand the working principles of the marketing/distribution plan and its importance to this project, my business and all things earth bound!

I would like to thank Toby Thompson, whose class in Publication Design actually made my summer of '84 and without whose energy and excitement about what he was about rubbing off on me, I wouldn't have accomplished as much on this Thesis project!

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Lastly, I would like to profusely thank all those brave and talented publishers of all those magazines and books I've been reading, leafed through on news stands, bought, borrowed, stolen or traded for, fore without their philosophies for being, design concepts brought to fruition and all the other great images I've been touch with, that have fed my fiery imagination driving me to pursue my own images, I would still be a machinist!

THANK YOU ALL!

CARMEN INDORATO

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MY PURPOSE

HOW IT ALL BEGAN

I love pictures. Any medium. Since third grade I've lived for seeing and making pictures with a pencil in one hand and a camera fastened to my face! I'm good at what I do because I like it and I like it because I touch people with my work. It is the only work I've ever wanted to do.

But, after several years of working as a photographer, both here and abroad while trying to find 'my self' through observing the experiences of others I came to realize one day that my photography was no longer an adequate tool for that self expression. I needed more!

Because it comes to me second naturedly now, the tool and the vision could not be laid aside. So, rather than abandon it and move onto something else, I chose to augment it. For many years, in more playful moments, I'd made attempts at combining my photography with other disciplines in art and videography. That desire, starting as a whim, grew in depth and as those combined skills strengthened, I was eventually convinced that I should re-enroll in the Graduate Graphic Design Program at RIT.

THE PROGRAM

At the time, the hot new medium was Computer Graphics Imaging. It was showing up everywhere! This new 'techno/art form', this new visualization tool of my future seemed an exciting way of marrying my graphic and photographic skills. Though nervous about going back to school, the excitement of trying my hand at this new medium pushed me forward with great optimism.

EVOLUTION TO CHANGE

After the first year of accreditation and acclamation to academia, I was finally introduced to the computer!

At first I was excited-it was so new! But the excitement waned. The language barrier stymied me. The thinking method and systems approach were too far removed to anything I'd been used to. I was made too aware of my limitations and my inabilities of dealing with its limitations frustrated me. The 'creation' process, for the first time since third grade was no longer fun. It left me cold and depersonalized.

Those long hours of scheduled creation time put a kink in my excitement. I could not appreciate sitting long hours in front of a high resolution cathode ray screen and call the result art. It was closer to eye strain! I was slowly coming to the point of psychological trauma, when I finally began to rethink my desire to pursue the medium. Of course I had no choice and it's just as well, for I did at least acquire a foundation for the system approach which would come in quite handy later.

Because it was always fun making pictures before, however, I started to re-evaluate my objective. That's when I finally decided that the medium of my future would have to become the nightmare of my past!

MY PURPOSE

continued

Feeling there was something else in the program for me to pursue, that would fulfill the requirements of my primary objective: to involve myself in an area of Graphic Design that would offer me the most contact with pictures, with the panache of a drunken dancer, I searched for my 'new tune' to dance to! The summer before my second year, I found that tune.

THE NEW PATH

That summer, while trying to create a promotional piece for my freelance photography and design business, I found myself unwittingly developing the rudiments of what was later to become the primary imaging for this Thesis project.

As it was originally conceived, the promotional piece would have made a wonderful marketing tool in and of itself because it embraced the various visual communication skills I was slowly developing. As the pieces slowly fell together, I began discussing the idea with fellow artists who, liking the concept, suggested that with some modifications it could easily fulfill their needs as well. The seed was planted!

Community need suddenly took on a new note. The vehicle for the fulfillment of that need was obviously.....a magazine!

A gallery in print whereby all aspects of local fine, applied and performing arts would be showcased. Knowing Rochester to be rich in artistic resources, a magazine of this sort was beginning to make sense.

I took Toby Thompson's course in Publication Design the latter part of that summer and found it greatly helped the structuring of the primary elements of the piece. I, in a sense, relearned how to look at magazines! My every thought thereof, every piece of art seen or created, became an element of the project. Slowly, I detailed it and gave it shape. That shape changed as my design skills grew, thus developing my humble promo piece into a project-into something I really sank my teeth into!

That fall I returned to school with a cleared objective. To fulfill my studio requirements, I constructed as many of the visual elements of the magazine as I could thus bringing into play my knowledge of photography and illustration, typography and typesetting, mechanical art and printing. My older skills gave me ground to stand on and my newly developing skills moved me forward -slowly but surely as the face of the project changed I found myself truly excited about art again!

MY PURPOSE

Having thus fulfilled all my studio requirements with the creation of the main visual elements of the magazine, I found myself at a loss as to what to do for the Thesis. Roger Remington suggested developing a marketing/distribution plan for the piece. Because I had been thinking seriously of bringing the project to press and the business plan would have to be prepared anyway, his suggestion seemed a good one.

If I thought wrestling with the difficulties of designing the magazine was a challenge, I found the development of the marketing/distribution plan to be more of a struggle!

To better prepare me, it was recommended I take Bob Kerr's course: BUSINESS PRACTICES FOR ARTISTS. The course provided me with all the necessary groundwork for initializing the plan. With no previous advertising or marketing experience, I learned as I went along. Numerous trips to the library and many desperate conversations with professionals in the fields of advertising, marketing and distribution, got me slowly on track and a simple plan took on greater proportions.

I found that my greatest strength, from having worked with art directors, producers and their marketing people, was understanding consumer needs and turning those needs into selling pictures for the client. Though I lacked the expertise, I had a good 'feel' for addressing those needs with regards to the project, thus adding to my ability to detail its various aspects.

Though I had gotten fairly good working as part of a professional creative team in the past, I found that brainstorming problems and finding their solutions alone was very difficult. I had to not only learn the finer techniques of publication design, but all the other aspects necessary for making the magazine a viable business from every standpoint!

After a lot of reading and discussion, planning and organizing, writing and rewriting, the project started to take on the shape of the working marketing/distribution plan herein enclosed.

Carmen Indorato

THE PURPOSE

The purpose of this project was to verbally create the identity of a publication dealing with the Fine, Applied and Performing Arts in Rochester.

It is the Marketing and Distribution Plan for a magazine called;

A S Q

Rochester's Premiere Showcase For The Arts

The objective for the plan was to design and implement the method for its insertion into the market place. In its preparation I had to address these issues:

- identify the market or readership and target it as closely as possible
- realistically present any competition that might exist and/or establish intended market position
- establish a copy platform on the psychology and/or philosophy of the piece and how that affects viability
- establish the overall tone and execution of the publication's imaging and its advertising and promotion to the market

CREATIVE STRATEGY REPORT

Creating an image for a publication whose scope is to inform and entertain proved to be a real challenge. Though there had been several attempts made before and since the actual inception of this project in 1984, not too many, that did start up, succeeded.

At the time I prepared the groundwork for this magazine there were no other publications in existence in the immediate Rochester area that dealt with the subject of local arts. Though one has come out since then, its format and scope is quite different and would actually compliment the objectives I've established for A S Q, whose glossy, coffee table 'look' will make it very attractive and competitive.

Though there have been sporadic tabloids and will always be, they are limited to a small percentage of the local readership and are usually sent out to promote the various organizations and galleries in the area.

As the publisher, I had to come to understand my market as I would have to understand a paying client working as a designer or photographer. The needs of the market like the needs of a client or advertiser are the same. Addressing those needs was important in assuring the success of the magazine. Important for its financial turn around, this process forced me to come to terms with what hard core businessmen call "the bottom line". The bottom of this project was feasibility: it has to pay for itself and hopefully, for me, turn a profit.

I realized that the failure of the other publications, like any small business, was undercapitalization. The process of understanding and outlining in detail the scope of the piece would make it easier and much more likely to both interest potential investors and advertisers and convince them of two things:

1. that they would get a good return on their investment
2. that that investment would also make their business look good

In the presentation, all those businessmen really wanted, however, was to know:

1. how much I really needed to get started (some intelligent figure based on a little sound research)?
2. how much of a return do they get on their investment?

Another very important factor needed outlined in the plan, was once that initial investment was made to start the publication up, once that first issue was out, what would be done to keep it coming out time and time again? Plotting that generation of funds became a challenge and was defined under the heading of ADVERTISING AND PROMOTION.

(see APPENDIX 1)

Of course, advertisers were the main candidates for this flow of funds. Approaching them and convincing them to 'get involved' meant that I now had to understand not only the local readership and their needs, but the needs of the local merchants as well! In so doing, the viability of the magazine took on greater proportions. I knew that the greater the job done in detailing the information in this area, the greater the likelihood of securing the life-blood for the magazine: cash flow!

All this information, from the creation of the publication's image to its feasibility studies and mode of promotion and presentation, led me inexorably deeper into the detailing of the plan. If I thought creating the visual elements of the magazine was difficult, I became suddenly overwhelmed with the many complexities of detailing the written identity of the project and all the necessary networking and referencing involved to get the overall community to support it.

Sanctioning from certain organizations were needed, for instance, for the piece to succeed. The Chamber Of Commerce would sanction it as a viable promotional tool for the community's culture only if I could obtain the support or sanctioning of the local arts community which works under the gentle supervision of an organization called: ARTS FOR GREATER ROCHESTER.

ARTS FOR GREATER ROCHESTER wanted to know how the community of artists, galleries and merchants had responded up to that point and would give their 'seal of approval' only after they'd seen my business plan. Though the local artist and gallery response wasn't overwhelmingly supportive in the beginning, there was interest in seeing more. I was to learn the importance of TIMING here.

I found that the project was badly timed, coinciding with a major local arts scandal. Investors had lost money and were justifiably hesitant of getting involved. Artists too had taken a beating and were also sceptical of anything 'new' in the promotion of local arts.

Undaunted, I went ahead and met with a local publications wholesale distributor who was very helpful and supportive of the project. He offered me reduced rates for its eventual distribution to all his drop points to get me started, but also gave me some practical money saving recommendations on quantities distributable for that first issue and possible subsequent issues.

I also met with the local Postmaster for mailing rates and other mail distribution information. Suggestions from him on cost saving formats to try and cost effective mailing systems to look into were also very helpful

Having designed the stationary with the magazine's logo, as part of the identity package for the magazine, I prepared letters of introduction to send to printers to solicit their bids to print the project. I also prepared a description list whereby I verbally broke down the magazine to all the pertinent information to make their bid on the job more precise.

On the same letterhead, I sent letters of introduction to many local artists and gallery owners to attempt to get support or at least some positive response from them. (see APPENDIX 1)

The project started slowly. As I grew more knowledgeable of all the different aspects of its creation, it seemed to be gaining its own momentum. Each day gave it more life. This gathered information and other creative input was painstakingly pieced together into this MARKETING PLAN.

WHAT IS A MARKETING PLAN?

A marketing plan must first identify the problems and opportunities facing a business (in this case that business was a magazine), by assembling information about the community or market that product will be in, to insure that product a viable position within that market.

It must outline how the strategy will achieve that established objective.¹

This marketing plan is the sum of many sources and modeled, therefore, after many combined styles. I have included in the bibliography some of the published sources, but it is mostly a resulting product of conferencing with professionals in the business fields. Experts in Direct Mail, Public Relations, Marketing and Advertising, and Distribution. Along with the reading material I researched, these experts played the most important part in the detailing of the project.

The Business For Artists course at RIT (with Bob Kerr), greatly prepared and aided me in initiating the preliminary draft. From there, it was just a matter of detailing.

Peter Livingston, at the time, director of AD-COM, a direct mail advertising house in Buffalo, New York, also helped me a great deal. He gave

(1) Christopher Gibson & H. W. Berkman
ADVERTISING-CONCEPTS AND STRATEGIES

(New York: Random House Inc., 1980) pg. 134

me pointers on how to 'detail' the report, especially with regards to the Target Marketing concepts. He said:

"Details in any marketing plan add meat to it, making the project more viable which is especially important if approaching investors or a lending institution. The more details you put in it that explain the project and plot its evolution, the greater your chance of making it work".

I had to come up with a Creative Strategy first. What was there about my idea for this publication that was different than anything else being done in the Rochester area? What was there about A S Q MAGAZINE that would add to its reader attractiveness and therefore, also add to its viability to the local advertisers?

The Philosophy of the piece was important in establishing some of that. Since a publication can be the extension of a publisher's views, or as in this case, merely a showcase for a community's culture, that philosophy had to be one of shared necessity. As an extension of my aspirations as both artist and publisher, I knew that I had to also balance pretty pictures with good business sense. That idea had to be very tightly woven into the structuring of that philosophy.

The best criteria for its development therefore, had to be a simple one. Simplicity, not only in its design and production, but also in its mode or tone for presenting the works and establishing the forum for their discussion. That's all.

I wanted to try and keep it non-political. My views were not essential to the publication's survival. But, I would not disallow its use as an open forum for local politically delicate or controversial views.

The production of the piece had to be cost effective without sacrificing strong visual appeal. Going to a two color process, black and red, on a quality paper stock would do just that. With the use of screens, those two colors could be nicely combined and embellished. I also hoped that using quality stock and fine screens would give the piece a 'fine art look' so important to its selling potential to the art community. This 'fine art' look to the piece was especially important to the reproduction of photographs; photographs illustrating the articles and interviews, as well as the portfolios I intended to publish. The red printer would add a punch of excitement into the page spreads.

Because of the great upsurge of electronic media (television), the trend for publications had been going, for some time, towards a larger format with a minimalist approach in copy and a maximum use of pictures, especially photographic imaging. This lended to the magazine's immediacy, super visibility and of course, again, demanded simplicity in design. Choice of type faces used and ratios in size both being minimized would also keep the 'busyness' of the piece to a minimum, add to its more elegant look and maintaining its competitive edge.

However, because of the confinement to a two color piece, a lot of good work could become visually diluted, most especially the color pieces. It might be difficult, for instance to procure good visuals to illustrate some of the editorial pieces in the magazine. As long as those images were photographic there would be no problem. But, what would happen with other forms of illustration?

What an imaging challenge this could become! Talk about turning a weakness into a strength. To keep it simple, from the publisher's standpoint and in keeping with the development of the unit's 'image', I decided to use the graphic image that the silhouette artists used. I spruced it up, making it photographically rendered and thus giving it a more contemporary look. In conjunction with the use of color embellishments and a more creative use of copy, I made it 'fun' to look at and it became the image of the magazine. (See APPENDIX 2)

These construction elements combined with the production quality intended would give the piece an Aesthetic Viability. This viability would not be limited to the physical structure of the piece (images, copy, etc.), but would also be incorporated in all its promotional material and even carry over into the advertising seen in it.

This was the Uniqueness of the magazine! A quality that would be longer lasting and memorable was indeed important. This same quality would lend to its attractiveness to advertisers because it would put them in a better light, with regards to image, than any other print promotional medium in the area. Add to that a certain 'snob appeal' as well as the fact that it would be seen on coffee tables and stands for a full three months (being a quarterly) and that viability increases.

Good looks, a good readership, interesting subject matter, unique marketing strategy and the piece has to be "good business" for local advertisers! Or, at least, that was the intent.

Granted the production cost would be higher and the ad rates would reflect those costs, but, comparatively, for ad size, display time length and self imaging potential that rate would still be the best available in the area. This information was based on a sound cross-referencing of all the print ad rates in the market. (See APPENDIX 1)

Because Rochester is such a fragmented market, I was warned by many specialists in publication distribution, general retail, as well as some of the proponents of the art community, that the same uniqueness of the piece could turn as much against me as for me.

In Marketing Terms, in the beginning, I had to decide whether to insert the magazine vertically (locally from limited circulation points) or horizontally (regional/national, with a wider distribution network). Deciding on a local insertion with a wider distribution point network (via Manson News) would guarantee my advertisers the readership quantities they would most assuredly want. But it might take away that 'snob appeal'. The art community feels somewhat exclusive and would probably want to keep the publication, there showcase, equally exclusive. Catering to that ideology would automatically cut out much of the needed advertiser dollars because they would feel they were not reaching the necessary numbers needed to make the costs of advertising viable.

My choice, long in coming, was to go with the vertical insertion concentrating on a very specific market share: The Local Arts Community and all the advertisers who felt a kinship to a certain 'exclusivity'. I knew them to be there. The first issue would test the ground because I had also decided to make it a limited distribution. Cutting many of the general distribution points out and catering to that snob appeal would have to become a selling ploy.

Because I felt it to be on the cutting edge, idea-wise and its contents would not pull any punches editorially, I knew that such an initial insertion in a small city like Rochester, an insertion of a high risk enterprise in and of itself, could work for or against it. But, if the first piece could be produced at a break even number, the risk would be worth it because it would give the piece credibility. Therefore all negative aspects had to be carefully worked out and turned into positives as part of the selling package of the magazine.

That one strength I had to be able to bank on was Credibility.

A client of mine, Mr. Lenny Hernandez, a producer by profession was wont to say:

"You are only as good as the people you hire and the end product is equally, only as good".

Though the quote may not originally be his, it is never the less true. I knew A S Q MAGAZINE would only be as good as the people involved or those contributing work it and their belief in it. Afterall, it was intended to be their showcase! And they already have their own credibility as working artists established in the community. The only problem was deciding who they would be and getting them involved!

I had several organizations and local newspapers from which to draw some names of those respected prospective contributors.

- | | |
|----------------------|-------------------------------------|
| -Gannett | -Writers And Books (writers' group) |
| -Wolff Publications | -Arts For Greater Rochester |
| -local colleges | -Rochester Ad Council |
| -galleries | -AIGA |
| -City Newspaper | -AMI |
| -TV and Radio people | -and other professional groups |

to name a few sources.

Though I never got so far as to develop a concise list, I did get some interesting responses. What I did was send letters to a cross sectioning of artists of various disciplines, whose names I got from the above organizations. I also sent letters to all the galleries to see how they felt about the project. With all the letters, I also included submission guidelines for both visual and editorial submissions (depending on the discipline).

To coincide with these letters, I also sent press releases to all the media. I needed publicity and this was the best form of free publicity. In conjunction with these letters, I also began to buy small ad spaces in local papers asking for any interested people, wanting to contribute work or get involved, to send a self addressed envelope and I would send them the information.

One of the local schools, The Visual Studies Workshop, picked up on one of my ads and inserted it in its classified section, thus, without my knowing, giving me regional and semi-national visibility. Gannett also picked up on one of the ads and gave me a little write up in one of their smaller columns

Much to my chagrin, the classified ad with regional/national exposure brought me much more response than the local spot in Gannett. However, I did get a good body of work in and some response of interest. A good start and certainly enough to give the project a bit more credibility. But, not enough.

Because credibility is so ambiguous and developable, I knew that I could create it in several ways. Beside the favorable artist and gallery response to my initial press material, I had my background as a visual communicator, the backgrounds of my advisors (See CREDITS PAGE) and the detailing I had been doing on the Marketing Plan itself, working in my favor. These elements together, would greatly contribute to getting that first issue to press. The quality of my education and my work, a list of references, good sense, enthusiasm for the project and my net-working were also great contributing factors to getting it out. But, still not enough.

The advertisers were an absolute necessity. My credibility to them could only be measured in dollars and cents.

Noone wanted to be the first involved. Many of the advertisers that were tentatively approached, besides wanting to know all the standard information, rates, distribution, etc., also asked who else I'd gotten to buy into the piece. 'Wealth begets wealth', an old saying at best, did apply here a bit! Beside all the other obstacles I had to deal with, I now found myself facing the biggest: SHEEP MENTALITY!

They all agreed it was a nicely designed piece and felt it would work in the community. The size, the subject matter, the intelligent appeal, the rates, were all quite attractive. But, the question most asked, the question I could not answer for them until after that first or second issue were finally released was:

"How much of that targeted market share (readership) would the magazine hit and from them, what percentage would respond to the advertising"?

In essence, they needed to hear a Turnover number on their investment.

Rick Rapone, the manager of Manson News, a local publications distributor laughed when I told him. "There are no guarantees in this business", he said. "You can make intelligent predictions based on surveys, market studies and even comparative publication sales, but still, there are no guarantees".

In fact, when I later approached a local banker to explore the possibilities of getting a small business loan for the venture, I was told it would never happen.

"Publications, whether magazines or newspapers, are a high risk enterprise at best. Too high a risk for any bank to pass a loan for without a high collateral base".

Made me stop to think!

Once I got that first issue out, if and when, how would I generate funds to keep it coming out again and again? Here the question of Longevity came up. But the answer could only come after that first issue. Serving as a model, I could use its life span to better gauge a more effective approach. It would also give me some numbers I could use as part of my sales presentation.

The Content of the piece was an important consideration. Creating a Look and maintaining a consistent Philosophy, though important, only added to the magazine's Credibility by establishing consistency. But, how to maintain local interest long enough to keep the magazine alive, was another matter.

The answer here was Advertising and Promotion. (See APPENDIX 1)

In the American Heritage Dictionary, Advertising is defined as:

1. The act of attracting public attention to a product or business
2. To proclaim the advantages of a product or business so as to increase sales

These definitions were taken to heart in the creation of the advertising tag lines and headlines for the project. The guidelines for creating an advertising campaign for the publication took me deeper into this area than I had anticipated. In creating the concepts, I had to keep these elements in mind:

- A. The concept must be meaningful and appropriate to the project and all its imaging has to relate consistently
- B. All promotional imaging must wear the same 'Look' as the principal elements of the magazine which also dictates the 'Look' of the advertisements appearing within it
- C. The approach has to be fresh, innovative and exciting. Because the publication is highly visual, so too would be the ads promoting it and appearing within it
- D. The 'Fun' element of the piece should not interfere or take away its 'Good Business' attitude

From the very beginning I had every intention of making this piece as slick and classy as possible hoping that the attitude would also convince the advertisers to either improve their image or offer a better vehicle for those who already had a good promotional image.

Pretty pictures, informative and entertaining reading, a viable showcase for local advertisers and being able to prove the above, seemed the only criteria for the preparation of the advertising campaign. The rest, I knew, only trial and error would dictate.

ASQ

PAGE 19

(ARTS SEEN QUARTERLY)

THE MARKETING/DISTRIBUTION PLAN

A THESIS

by

CARMEN INDORATO

INTRODUCTION

The Rochester Area is rich in artistic resources! With the many colleges in the area, it is no wonder that such a variety of young talent from around the country and abroad, should be concentrated here. Many of these students, seduced by the quiet lifestyle of the area, actually remain, thus contributing to that wealth.

With all that is going on in the local arts scene, however, it seems unusual that there is no one publication that would concisely showcase our cultural movement. A publication that would not only highlight established artists and their contributions but also young artists on the cutting edge of new art forms. A publication that would serve as more than a social calender. A publication that would allow for a forum for the local art scene and its proponents.

Rochester needs such a publication that would consolidate all disciplines and their discussion into one, finely produced, oversized, visual and editorial showcase for the arts—a local publication that would inform, entertain and educate the community it serves, in the form of reviews, articles, interviews and pictorials.

A publication whose time has come:

A S Q
(Arts Seen Quarterly)

Rochester's Premiere Showcase For The Arts

is that publication!

THE MARKETING PLAN

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THE MARKETING PLAN

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For the publication to operate smoothly a preliminary management team must be established to serve certain functions. This list was compiled and indicates those positions and their functions. This also gives credibility to the publication.

CHIEF EDITOR AND PUBLISHER

Carmen Indorato

**responsible for overseeing the total production of the publication and the image of the piece

BACKGROUND

- Master Degree Candidacy in Graphic Design with a Minor in Illustration from Rochester Institute of Technology
- BA Degree in Photo Illustration Class of 76..... R.I.T
- Extensive work as Freelance Photographer, in New York, Italy and locally for 10 years

OPERATIONS MANAGER

Stefano Sabella

**responsible for overseeing all production work and assists publisher

BACKGROUND

- Head of Graphic Services - Erdmin/Anthony Associates, a prestigious local Engineering Consulting Firm
- Architectural Draftsman for Erdmin/Anthony Associates since 1966
- Freelance Graphic Artist in Rochester and his native Italy

ORGANIZATION CHART

WHOM IS RESPONSIBLE FOR WHAT FUNCTIONS

THE OVERALL PICTURE

CARMEN INDORATO

Publisher
Chief Editor

- conceived, designed and illustrated all of the initial content
- responsible for editing visual elements of each issue and some editorial work
- director of Freelance Services

STEFANO SABELLA

Operations Manager

- supervising layout and production
- supervises and oversees all outside contractors and production
- assistant and technical consultant to publisher

continued

Head Designer	<ul style="list-style-type: none">- oversees and implements actual construction of piece on issue per issue basis under supervision of Chief Art Director- will also be responsible for designing advertisements sold
Public Relations/ Sales Operator	<ul style="list-style-type: none">- responsible for generating public relations material and concepts and to supervise sales flow
Account Executive(s)	<ul style="list-style-type: none">- primarily responsible for selling ad space in the magazine and servicing ad accounts- answer to Sales Operator and on a written weekly basis to Publisher
Book keeper/Accountant	<ul style="list-style-type: none">- manages revenue and other business transactions of magazine
Legal Advisor	<ul style="list-style-type: none">- establishes legal criteria for the business aspects of the publication, contracting, releases, etc.

S U P P O R T G R O U P S

AS NEEDED ON A CONTRACT OR FREELANCE BASIS

Contributing Consultants And Advisors	<ul style="list-style-type: none">- respected professionals of the community acting as technical and aesthetic consultants to core group
Contributing Editors/ Writers	<ul style="list-style-type: none">- writers and professionals in their fields acting as contributing authors and editors of written works submitted
Freelance Photographers	<ul style="list-style-type: none">- local photographers expert in both photojournalism, commercial and editorial photography

continued

Typesetters	- setting type for printing work
Printer	- hired on the basis of best price/ best production capabilities for printing of finished piece
Distributor	- responsible for distribution of estab- lished quantities to areas targeted

In the beginning, to get the first few issues to press and establish the publication in the community (marketplace), many of these sub-services would be compensated on an ad space trade-off:

- * writers
- * photographers
- * illustrators
- * designers/mechanical artists or art studios

Many of the other services would be condensed so that fewer people would be responsible for more than one duty. This would keep the salaries required to compensate their services, to a minimum.

As the circulation increases and ad sales go up, more of those responsibilities would be spread to the designated persons hired and salaried to perform them.

MAJOR READERSHIP

DEMOGRAPHIC TYPES

****General****

Professionals
Artists
College Students
Teachers and Faculty
Galleries
Libraries
Ad Agencies
Established Patrons Of The Arts

MAJOR AGE GROUPS

20 to 50
Middle To Upper Middle Class

AREAS

Eastern, South Eastern Sectors In And
Around The City
***Brighton, Pittsford, Fairport, Park Avenue
Oxford Area, South Wedge, Corn Hill, East
Rochester and parts of Irondequoit

POSSIBLE POTENTIAL
ADVERTISERS****General****

Local Corporations (as underwriters and
advertisers
Retailers
Consumer and Professional Services
Banks
Art Institutions
Educational Institutions
Non-Profit Organizations
Art Galleries

ADVERTISING RATES

Black & White Only As Camera Ready Art**

FREETIME:

Bi-weekly	FULL PAGE:	\$395.00
	HALF PAGE:	\$200.00
	QUARTER PAGE:	\$112.00

GANNETT PAPERS:

Daily	FULL PAGE:	\$2166.00
	HALF PAGE:	\$1084.00
	QUARTER PAGE:	\$433.00

LIVING PUBLICATIONS:

Rochester Living Magazine	FULL PAGE:	\$850.00
Monthly	HALF PAGE:	\$650.00
	QUARTER PAGE:	\$200.00
	INSIDE FRONT COVER:	\$975.00
	INSIDE BACK COVER:	\$975.00

ROCHESTER WOMAN MAGAZINE:

Monthly	FULL PAGE:	\$1000.00
	HALF PAGE:	\$500.00
	QUARTER PAGE:	\$350.00
	INSIDE COVERS:	\$1650.00

ROCHESTER BUSINESS JOURNAL:

Monthly	FULL PAGE:	\$695.00
	HALF PAGE:	\$415.00
	QUARTER PAGE:	\$250.00
	ONLY COLOR COVERS	insd. \$845.00
	AVAILABLE:	outsd. \$995.00

**Note that these rates reflect actual rate/buy and not the artwork.

***Also, above rates were those charged in 1985 when this project was first getting detailed and not the current rates. This section was meant to show the importance of cross referencing local competitor's rates. These rates aided in establishing the tentative ad rates for this magazine by indicating the market ceiling.

*****AS OF 1985 when this plan was initially implemented

Though there are many newspapers and internal promotional publications which deal with the arts through small insertion sections, there is not one single publication that deals exclusively with the arts scene in the area.

This lack of competition from any one published source of similar scope and intended quality, will allow A S Q to obtain a large share of the local readership of this market.

FUTURE PROJECTIONS

Our success potential is very high if we get the complete support from the community.

- the community of artists
- local merchants
- general public

If that support grows, our long term intent is to eventually convert the publication to a regional magazine and call it:

UPSTATE ARTS QUARTERLY.

This would benefit artists and arts support groups as well as advertisers because it would increase their exposure base.

By expanding our distribution base, we increase the viability of the publication and therefore can justify an increase in advertising rates and possibly cover price.

SIZE: -9 1/2" X 12 1/2" trimmed

LENGTH: -64 page minimum self cover

BINDING METHOD: -saddle type/staple

PRINT MODE: -primarily Black and white contents
-cover in black and red
-possible two color after first issue
-possible four color inserts for portfolios of special interest

PAPER STOCK: -Vintage Gloss 70pd. throughout or
LOE 70 pd. Gloss Text Wt. throughout

Weight: -64 page unit approx. 9 ounces on Vintage 70 pd.

TITLE: -ASQ Rochester's Premiere Showcase For The Arts
(ASQ: stands for Arts Seen Quarterly)

PRESS: -The Arts Seen Quarterly Press

SUBJECT MATTER: -A showcase for local arts and a forum for its discussion for local artists and institutions. To include the Fine, Applied and Performing Arts and literary arts

CONTENT :
DELIVERY -Interview/Profile
-Articles/pictorials
-Portfolios
-Poetry
-Speculative Prose
-Some Short Fiction
-Single Page Biographic Portraits of Local individuals involved in the Arts

OCCURANCE: -Quarterly

FUNDING: -By advertisement Sales
-Newsstand Sales
-Subscription

DISTRIBUTION: -Wholesaler (MANSON NEWS OF ROCHESTER)
-Point of Sale(with dealers wholesaler doesn't work)
-Some give aways
-Subscription(after first issue)

SCOPE: -To raise community awareness of its wealth in all areas of the Arts.

COST: \$3.00

continued

AD/EDITORIAL RATIO: 40/60%

QUANTITY RUNS: 5000 copies minimum run for first issue

DESIGN: In house

TYPESETTING: Jobbed to printer in contract

PRINTER: Best/Quality ratio

-
- GeVa THEATRE GROWS UP! Who's Behind The Scenes?
 - THE R P O.....Forces Behind The Philharmonic
 - THE ILLUSTRATORS OF ROCHESTER A Series Interview/Pictorial
 - FACE OF MODERN DANCE Rochester's Dancers A Series
 - CERAMICS.....The Staid Art-Ever Changing past/present/future
 - GRAPHIC DESIGN IN ROCHESTER Who's Doing What?
 - THE SAD FACE OF MIME A Pictorial Interview
 - ROCHESTER'S JAZZ SCENE.....Is There One?
 - COMEDY.....Rochester's Sense Of Humor Goes To The Clubs
 - VISUAL STUDIES WORKSHOP Article/Pictorial
 - GRAPHIC CAREERS Article/Pictorial
 - EROTIC ART IN ROCHESTER The Galleries That Dared
 - STREET ART Street Sculpture In Rochester...Who Does It-Who Doesn't?
 - ROCHESTER'S POETS Samples Of The Finest Interviews/Pictorials
 - WRITERS AND BOOKS Article/Interview
 - ROCHESTER GALLERY SCENE Calender
 - SIBLEY'S SCHOLASTIC AWARDS COMPETITION Article/Pictorial
 - PHOTOGRAPHY IN ROCHESTER Who's Doing It? Commercial & Fine Art
 - WOMEN ARTISTS IN ROCHESTER A Series Interviews/Pictorials
 - COLLEGE ARTS SCENE.....Trends For Our Future Article/Pictorial
 - ROCHESTER'S QUIET ETHNIC ARTS SCENE The Unheard Voice
 - ART DIRECTION Works Of Local Design Houses And Art Directors
 - THE ART OF IT.....Local Architecture

-
1. -Send out letters of introduction to area artists with submission guidelines
 -Send letters to local galleries
 2. -Take out ads in FREETIME CLASSIFIEDS asking for local artists submissions
 -Respond to inquiries with prospectus sheet and introduction letter
 3. Develop dummy and accompanying artwork and detail MARKETING PLAN as new information becomes available and approach advertisers
 4. -Gather distribution and retailing requirements for newsstand sales
 -Get Postal regulations for eventual subscription distribution
 5. -Send Press Releases to local media and newspapers
 -Send Press Releases to other arts organizations for internal newsletter insertions
 6. -Get printing bids from local printers
 7. -Prepare a more concise sales package, including submitted artwork letters of response, artwork of piece and rates to original advertisers and new prospective advertisers
 -Stress cash flow by offering discounts for advance payments or percentage payments
 -Open an escrow account to begin payment of initial production work
 8. -Send copies of first issue to all media for review
 - 9.. A portion of first run, distributed free in key points with
 -subscriber inserts
 -advertiser inserts with rate sheets
 -call for artist submission letters
 **Depending on location
 -Portion prescribed by distributor, will be sold on news stands in target areas (as detailed in DISTRIBUTION SECTION)
 10. -Coordinate benefit costume party to coincide with initial issue distribution
 -Tickets will be sold and after expenses, remaining funds put into publication production account as detailed in SELF PROMOTION Section of this plan
 11. -Look into purchase of advertising spots in radio, television and local newspapers as detailed in SELF PROMOTION Section of this plan
 12. -Look for any merchants willing to give gift certificates as part payment for ads or as mention in any promotional contests or events.

13. -A contest will be sponsored by magazine and guidelines would appear in first issue. It would be held in conjunction with supporting commercial institution or vendor(s). Prizes would be awarded and works would appear in following issue
 -Judging would be by selected arts individuals
 -Meant to establish community involvement and positive PR as well as to establish editorial material assuring reader involvement
 -Details outlined in READER'S GALLERY Section of plan
14. The process is repeated as interest grows and more funds are generated.
15. Begin looking into ways of paying steady contributing writers and illustrators or compensating for their involvement
 -payment
 -ad space trade-off
 -artist referral program
16. If sales increase, prepare a direct mail promotional piece to send out for subscription sales

FIRST ISSUE

5,000 copies

- To initial test drop points for sale at \$3.00 per issue. General consumer locations determined by distributor.
- Sold on displays, Point Of Sale Racks, at finer book, magazine and specialty store outlets
 - * Walden Books
 - * World Wide News
 - * Village Green Bookstore
 - * All College bookstores
 - * Scrantom's
 - * Parkleigh Drugs
- Sold via local galleries
- Sold via art supply stores and photo dealers
- Possible volume sales to organizations for members distribution
- Complimentary copies distributed via restaurants and hotels
- Complimentary copies distributed to advertising agencies

The cover price is fixed at \$3.00 for now. Until a wider distribution program can be researched and implemented from test market drop sales, this price will remain.

Subscription prices would have to be determined later when more rate/distribution data can be examined.

The price will change if the GALLERY SECTION goes full color.

L A T E R D I S T R I B U T I O N

Future issues would be distributed exclusively by MANSON NEWS if circulation increases with sales figures and/or if we decide to broaden or distribution base territory. Otherwise, we would concentrate greater quantities in the higher volume sale areas and distribute the pieces to them ourselves, thus cutting distribution cost considerably.

HOTEL DISTRIBUTION

Sell 500 to 1000 issues to local hotels to place in suites promoting local culture.

A discount in bulk purchase offered.

GALLERY DISTRIBUTION

Galleries buying ad space at the regular rate in the publication, are given a certain number of issues to distribute free to their patrons.

Galleries not buying ad space, would buy a certain amount for distribution in their galleries, at a bulk purchase rate and sell them at the cover price.

BOOKSTORES/NEWS STANDS

Distribution decided by MANSON NEWS. Their distribution would not be paid for unless the units are actually sold and then they receive 40% of cover price as a special courtesy to A S Q (being a locally produced publication).

POINT OF SALE

Specialty store distribution, would allow us to cut special deals with the retailers and eliminating distributor rates, add to our profits per issue sold.

Each retailer could be cut a special deal depending on interest, display considerations and viable sale potential due to location.

DATA AND RATES *REPRESENTATIVE

- Rick Rapone

MINIMUM AREA OF COVERAGE

- 650 Retailers From Medina To Palmyra
From Lake Ontario To Mt. Morris, NY
- Approx. 850,000 People

MINIMUM SIZE OF PIECE FOR COST EFFECTIVE DISTRIBUTION

- 8 1/2" X 11 1/2"
- Must Easily Fit Onto Available Racks Unless Specialty Store Distribution

PERCENTAGE OF SALES RECEIVABLE

- Receives 50% Of Cover Price
- Fee Also Pays For Display Rights On Manson News Racks At Retailers

QUANTITY DISTRIBUTABLE

- 5000 First Issue
- They Would Determine Quantities Dropped At Each Location
- Will Estimate In Advance What They Feel They Can Actually Sell And Ask For Double That Amount For Distribution

REBATES

- Any Copies Not Sold, A Refund Must Be Available To Reimburse Retailers

BENEFITS

- They Do All The Work
- Already Have 99.9% Of Local And Regional Readership And Own Most Of The Retail Racks

*(See APPENDIX 3)

1. It is educational.
2. Interview format holds great local public appeal.
3. Pictorial content, being visual, will also be fun and exciting to view. Photographs and illustrations hold viewer interest.
4. Larger format, coffee table size gives it a 'high brow' appeal which combined with the black & white format also gives it that fine art flavor.
5. As a more attention grabbing format, advertiser visibility makes it much more attractive promotional tool for advertisers. Controlling the look and content of ads, assures viewer interest as well.
6. Being a quarterly publication our advertisers are guaranteed more exposure for their dollars.
7. It is new and offering new ideas, both for the reader and the advertisers.
8. Being a specialty publication, our market share will be much more specific but, the advertisers we would service would be looking for just such a market share readership.

ADVERTISING

AD SIZES AVAILABLE

Because it is a large format, specialty magazine, it has been decided that all advertisement sold for the publication should have a certain look with regards to content, mode of delivery and size.

To simplify selling of ads, these sizes and placements only, will be available:

AD SIZES AVAILABLE

continued

AD SIZES:	FULL PAGE BLEED	9 1/2" X 12 1/2"
	FULL PAGE BORDERED	within above format
	HALF PAGE VERTICAL	4 3/4" X 12 1/2"
	HALF PAGE HORIZONTAL	6 1/4" X 9 1/2"
	QUARTER PAGE (vertical only)	4 3/4" X 6 1/4"

SPECIFICATIONS:

- Ads can be supplied by client as camera ready artwork, or, at an added charge, an ad can be designed by us for the buy insertion. This extra charge is negotiated individually because of the variables involved in ads, and client needs.
- Ad space is sold in advance to assure cash flow, guarantee sufficient revenue for next issue, or to sell a 'thematic' issue. All appearing ads must be purchased no later than four (4) weeks prior to the next issue in which appearing.
- Ads submitted as camera ready artwork by the client for our approval must be so delivered no later than four (4) weeks prior to space publication. This is to insure the time necessary for any remake on the ad not meeting our editorial requirements.
- One half of total rate will be paid in advance with balance due no later than fifteen (15) days after appearing issue is out. This applies to older established clients who have gone through a credit screening.

New clients must pay full ad rate in advance.
- Ad can be purchased for one time per issue appearance in advance, or can be purchased for a four issue appearance at a reduced rate for volume sale. That figure will be worked out later.
- We reserve the right to deny any ads and suggest contacting us in advance for submission guidelines.

 TENTATIVE AD RATES AND SIZES TO BE MADE AVAILABLE *

FULL PAGE BLEED	9 1/2" X 12 1/2"	B & W ONLY	\$950-\$1050
FULL PAGE TRIM	8 7/8" X 11 7/8"	B & W ONLY	\$950-\$1200
HALF PAGE VERTICAL	11 7/8" X 4 5/16"	B & W ONLY	\$500-\$525
HALF PAGE HORIZ.	8 7/8" X 5 7/8"	B & W ONLY	\$500-\$525
QUARTER PAGE	4 5/16" X 5 7/8"	B & W ONLY	\$270-\$300
INSIDE COVERS	9 1/2" X 12 1/2"	B & W	\$1150.00
BLEED		2 COLOR	\$1350.00
BACK COVER	9 1/2" X 12 1/2"	B & W ONLY	\$1250.00
BLEED		2 COLOR	\$1450.00

MAGAZINE TRIM SIZE: 9 1/2" X 12 1/2"

COMPOSITION: 3 COLUMNS 2 5/16" W X 10 5/16" H

SECOND COLOR AVAILABLE: RED ONLY

VARIABLES: ANY VARIETY OF SCREENS AND TEXTURES

 AD DESIGN GUIDELINES:

- * Keep live matter in bleed ads 5/16" from any indicated trim size edges.
- * One Half total ad cost needed in advance with old clients or with credit referencing. Otherwise full amount due in advance.
- * 5% discounted off total for full advance payments
- * 30 day payment plan for established accounts for balances due. Ask for details.
- * Design cost are extra and estimated as such in advance.
- * All approved camera ready art should be in our office no later than 30 days prior to release date. Unapproved artwork should be delivered for pre-approval three to four weeks prior to release date.
- * Please call our office for varifications of release dates for they are subject to change.
- * 15% commission of gross sales granted recognized agencies.

*(See APPENDIX 1)

 POSSIBLE ADVERTISING REVENUE FOR A 64 PAGE UNIT

**rates are pre-printer estimate and may have to be updated after all production estimates are in

These figures were compiled by first getting a cross sectioned study of ad/editorial content ratios from magazines of different sorts from around the country and abroad.

Then a list was compiled of the ads sold locally and the rates they were sold at compared to visibility.

The outcome was that for our intended 64 page unit, adapting the national/international ratio average of: 40/60 (that is, 40% advertising to 60% editorial content), approximately 16 to 25 pages would be ads and 24 to 39 pages would be editorial content.

A rough verbal breakdown of that ratio was made and these are the results:

SOLD	SIZE AND PLACEMENT		MODE	RATE
9	FULL PAGE ADS	BODY PLACEMENT	B & W	\$8550.00
17	HALF PAGE ADS	BODY PLACEMENT	B & W	\$8500.00
22	QUARTER PAGE ADS	BODY PLACEMENT	B & W	\$5940.00
2	COVERS	INSIDE COVERS	B & W	\$2300.00
1	COVER	OUTSIDE COVER	2 COLOR	\$1450.00

 RANGE OF POSSIBLE AD REVENUE OF FIRST ISSUE IF ABOVE RATED ADS SOLD:

51 ADS	WITHIN A 64 PAGE UNIT	POSSIBLE REVENUE: \$26740.00

 IF ONLY THE LEAST EXPENSIVE ADS AVAILABLE (1/4 Page format), WERE SOLD

60 QUARTER PAGE ADS TOTAL	POSSIBLE REVENUE: \$16200.00

A MORE PRECISE RATE RANGE WOULD BE AVAILABLE ONCE ALL UPDATED PRODUCTION ESTIMATES ARE IN.

LIST OF PROSPECTIVE ADVERTISERS TO APPROACH

GENERAL CATEGORIES

Fashion Retailers
Entertainment Facilities: Theatres, Comedy Houses, Night Clubs
Restaurants, Etc.
Jewelers
Prestige Auto Dealers: Cadillac, BMW, Volvo, VW, Etc.
Art Suppliers
Art Services: Labs, Framing Houses, Organizations
Typesetters, printers
Florists
Photo Suppliers
Photo Services
Major Corporations With Arts Funds
Art Studios
Photo Studios
Dance Studios
Colleges And Universities
Smaller Schools And Other Training Organizations/Institutions
Hotels
Art Galleries
Non-Profit Organizations
Modeling Agencise And Finishing Schools
Professional Organizations: AIGA, AMI, AGR, WRITERS 7 BOOKS,
AD COUNCIL, Etc.
Chamber Of Commerce
Ad Agencies
Limousine Services

** This preliminary list would be broken down to specific areas and sub-lists given to sales representatives to follow up on or to tele-market to, once a complete sales package is made available.

SPECIFIC CATEGORY LIST

HELD PROJANSKY FURRIERS
SIBLEY'S
FORMAN'S
McCURDY'S
MANN'S JEWELERS
ALTIER SHOES
CHAUSSEUR'S

HYATT'S
ROCHESTER ART SUPPLY
KODAK
XEROX CORPORATION
THE POWERS MODELING SCHOOL
GeVA THEATRE
AMERICAN LIMOUSINE SERVICE

All our self promotional ideas and techniques are included in this section.

BASED ON RANDOM RESEARCH

1. At least one complimentary issue should be sent out by means of a free mailing to random targeted areas prescribed.
2. Home delivery of some free issues to some areas targeted
* would hire carriers to drop sample pieces in mailboxes
3. Centralized or free distribution ***
* leave piles of magazine in specific areas, retail/service facilities....art stores, galleries, news stands, offices school lobbies, etc.
4. First issue should be outstanding in image quality, varying editorial content, reproduction, etc. Leave a good first impression!
5. Advertisers like mass circulation because of greater visibility. Work out detailed drop schedule for first distribution and all ensuing distributions.
6. Include advertising rate card in first issue. Don't know who'll pick it up!
7. Include subscriber card in first issue. Make it big, attractive and visible!
8. Make it clear that this is a free sample and if they want more they must subscribe or look for it on the stands.
9. Expect a 3% or slightly greater response on subscriptions query.
10. Send sample copy to advertisers appearing in first issue, potential advertisers from hot leads from first issue, people who've advised or assisted with its creation and any other services solicited in its creation. Also send to any subjects covered in the first issue editorially. These are all viable consumers. **

** Be sure to state clearly on wrapper of issues sent through postal service and on OFFICIAL STATEMENT OF MAILINGS for UNITED POSTAL SERVICES, that these sample copies were sent as such for said reasons and are listed on the copy as being samples. (See APPENDIX 3)

*** All samples distributed at POINT OF SALE DISTRIBUTION POINTS for free should also be marked FREE SAMPLE clearly on the cover and a complete drop list made available to United States Auditors to indicate as such.

PRELIMINARY SAMPLE ADS RUN IN LOCAL PAPERS

FREETIME MAGAZINE	Dec. 5-19, 1985	WANTED! WRITERS AND ARTISTS We need your work! New publication on Rochester Arts coming soon. Send SASE to: ASQ MAGAZINE P.O. BOX 18534, Rochester, NY 14618
FREETIME MAGAZINE	Dec.26-Jan. 2	New Publication on the arts coming soon. We need your articles, interviews on the arts and artists, artwork and photography, poetry and short fiction! Write: ASQ MAGAZINE P.O. BOX 18534 Rochester, NY 14618 Include SASE
	Jan. 2-16	READS THE SAME
	Jan. 16-30	READS THE SAME
	Feb. 13-27	READS THE SAME
DEMOCRAT & CHRONICLE		Brief write-up in GALLERY NOTES SECTION by Andy Smith.
AFTERIMAGE	Feb. 1985	EVENTS CALENDER: SUBMIT WORK TO ASQ MAGAZINE to be printed in up-coming issue. Send slides, B & W Only, a brief biography and other pertinent information to: ASQ P.O. Box 18534 Rochester, NY 14618

RADIO ADVERTISING CONCEPT

Though not immediately feasible to commit funds to the more expensive media such as radio or television, this information on said media advertising, especially with regards to the buy method and expected rates could be important for any future referencing.

A SAMPLING OF ONE OF THE LOCAL HIGHEST RATED RADIO STATION RATES

SAMPLE STATION:	WPXY FM 98
AVERAGE RATE.	\$65 - \$85 per spot depending on package purchased, spot length, and airing time.
LENGTHS RECOMMENDED:	60 second main spots 30 second kicker spots inserted in between
BEST RUNNING TIMES TO BUY:	Morning Drive Evening Drive Evening Drive to Midnight
FOR FREE PR:	Send Press Releases or Press Package with pertinent information to: NEWS DIRECTOR 55 St. Paul Street Rochester, NY 14604

What the sales reps do not tell the buyer is that there is no guarantee of any response from their targeted listeners. The stations are rated by NIELSON NUMBERS and gauge their listener worth based on those numbers. When the number rating goes down, their ad rates go down. When the rating numbers are high, the rates go up.

The audience targeted for the magazine should be close to the targeted listening audience of the station. A cross referencing of all audience targets of all the local stations is recommended before making a buy.

Splitting of the stations running the ads would be best. Staggering the spots to overlap on these competing stations would also maximize listener targeting. Because of the market split, any response would be guageable after a long period of time if at all.

TELEVISION ADVERTISING *

Like radio, television is a 50-50 proposition in terms of viewer response to cost ratio. Because of the nature of the product: a publication with a limited potential readership inserted in an equally limited market, gauging TV Ad response would be quite difficult.

Therefore, if the publication is to remain locally distributed, television advertising would not be cost effective, especially in the beginning. Once it has created a name for itself in the community or has proven itself viable to the business sector, then, perhaps would it be an equally viable choice to consider television advertising.

In conjunction with the long term goals of the project, with regards to a regional distribution, then perhaps would television's area coverage make it a better source for promotional consideration.

S P E C U L A T I V E F E A S I B I L I T Y

LOCAL STATION SAMPLING	TOP RATED STATION OF 1984
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10
11	11
12	12
13	13
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89	89
90	90
91	91
92	92
93	93
94	94
95	95
96	96
97	97
98	98
99	99
100	100

STATION: W O K R Channel 13
MODE: National Syndication With A B C
ADVERTISING: Bought & Sold On a Quarterly Basis Only
* Least Expensive Buys-1st quarter
3rd quarter
* Most Expensive Buys -2nd quarter
4th quarter
SAMPLE RATES: 30 second spot, 2nd or 4th quarter airing times
\$350-\$1100 (depending on time inserted)
(deduct 1/4-1/3 for slower seasons)
RATES BASED ON: * Popularity Of Program Bought Into
*** (Nielson Ratings)
* Season Run
* Ad Type (local, regional, national)
* Ad Length

***Rates established quarterly and can only be quoted so. Exact figures are greatly affected by Nielson Ratings.

NEW ACCOUNTS: Credit Check
 Cash In Advance
 Bookings Done At Beginning Of Each Quarter
 **call in advance for dates

*(See APPENDIX 1)

SUBSCRIBER PROMOTIONAL TECHNIQUES *

In preparing any business plan which will effectively raise consumer and advertiser awareness, various promotional possibilities were at my disposal.

In the case of A S Q, where there could exist strong interest in the market, offering the product by subscription could be viable. If upon examining a sample, either a finished piece or in the form of a brochure visualizing the various visual /editorial aspects of the publication, the idea of promoting by mail had to at least be looked into.

The ploy would be that the piece would come to you instead of you looking for it. This ploy would further be strengthened if indeed the piece were distributed in very limited areas.

The first possibility, would be to send out copies to a targeted area. A note would be inserted in each copy that the magazine will be coming out on a quarterly basis but in limited areas and if they like it and want to assure themselves a copy, they should subscribe.

Simultaneously, ads would be taken out in local publications and newspapers further raising potential awareness and interest in the piece. Any positive press coverage resulting from the press releases sent out is important here because it prepares the potential consumer by raising awareness and interest in the magazine.

Another possibility, and certainly a more sophisticated one, would be to prepare a self mail brochure containing not only visual samples of the magazine's contents with a brief introductory letter, but, also a demographics questionnaire. To encourage some subscriber interest, a poster would be designed and printed and offered to the first 200 subscribers sending in their questionnaire and subscription card with a check. Evaluation would be controlled by postmark dates and all posters would be awarded.

If no subscriptions are sent in and only the demographic studies returned, we at least have that information at our disposal for any updates in our plan or to retarget our market share.

Other publications actually run ads in other magazines to attract subscriptions. Some send out mail cards offering a free first issue in hopes of interesting the party enough with a free sample to get a subscription commitment. The costs here start to escalate dramatically and could be prohibitive at the onset.

A less costly method would be to prepare an introductory letter and along with some visual sample of the contents of the piece, sent out to targeted areas. Typeset and printed, it would retain the 'look' of the magazine and hopefully get a subscriber response-or at least enough to add to the publications' credibility. A mention that it would be a limited edition could also work in its favor. But, nothing would be offered free.

 ACTUAL ESTIMATE FROM SPECIFICATIONS SENT FOUR PRINTING HOUSES *

MONROE LITHO
 Anne Davis
 454-3290

2 COLOR COVER 1 COLOR TEXT	64 PAGE UNIT	80 PAGE UNIT	96 PAGE UNIT
5000 COPIES	\$10950.00	\$12350.00	\$14350.00
15000 COPIES	\$18290.00	\$21650.00	\$25450.00
30000 COPIES	\$29600.00	\$35450.00	\$41410.00
2 COLOR COVER 2 COLOR TEXT			
5000 COPIES	\$13460.00	\$15950.00	\$18200.00
15000 COPIES	\$21510.00	\$25550.00	\$29400.00
30000 COPIES	\$32850.00	\$38970.00	\$45750.00
TYPESETTING COST FOR 64 PAGE SELF COVER UNIT			\$1300.00

** THESE FIGURES WERE ESTIMATED OUT IN 1985,(but give, none-the-less an idea of the range in prices for the initial production of the piece).

*(See APPENDIX 3)

APPROXIMATIONS FOR LEGITIMIZING THE PUBLICATION AS A BUSINESS AND GETTING
THE FIRST ISSUE OUT

LEGAL COSTS: Forming A Corporation And Other Partnership

\$5000.00

PREPARING/PRINTING Fees For Consultants, Etc.

BUSINESS PLAN:

\$5000.00

FIRST ISSUE: Preparing And Printing Fees

\$16000.00

MISC. EXPENSES: Travel, Sales Rep Fees, Promotional Expenses
Materials and Lab Expenses, Insurance, Etc.

\$8000.00

TOTAL CAPITALIZATION For First Issue And To Prepare Follow-up Issue
NEEDED TO START:

\$34000.00

ADDED PROJECTED COSTS FOR ONE YEAR OPERATION **

-SALARIES OF MAIN PRODUCTION PEOPLE
-SALES PEOPLE
-PHOTOGRAPHERS
-ILLUSTRATORS
-WRITERS/EDITORS

**Much of the initial work for the piece would be done on work/ad
space trade-off, especially for the first few issues.

TOTAL FIRST YEAR PROJECTED COSTS

\$60-80K ***

***If this project were to be financed completely from the onset.

PRELIMINARY INDICATIONS

**Do not include mechanical, photographic, illustrative or operative costs.

FOR A 40/60 Ad/Editorial Ratio

COST:	5000 copies introductory printing	\$15,000.00
COST:	50% cover price to distributor for sold or unsold copies	7,500.00
		<hr/>
	TOTAL PRINTING & DISTRIBUTION COSTS	\$22,000.00
PROFIT:	Sample total ad sales for a 64 page unit <u>minimum quarter page sizes</u> total number ads: 60 (40/60 ratio)	\$16,200.00
PROFIT:	Minimum Newsstand sales with a 30% total sales figure for first issue (as prescribed projection by Manson News)	3,461.54
		<hr/>
	TOTAL INCOME FROM ADS AND RETAIL SALES	\$19,661.54
		<hr/>
	FIRST ISSUE LOSS	\$2,338.46

THE ONLY WAY TO MAKE THIS PROJECT FEASIBLE IS TO SELL ADS IN QUANTITIES
MAKING A MAJOR ATTEMPT TO SELL THE LARGER AD SIZES.

AN ESCRO ACCOUNT WOULD BE OPENED AND IF ALL THE ADS NECESSARY TO COVER THE
INITIAL PRINTING COSTS WERE NOT SOLD, THAT MONEY WOULD BE RETURNED TO THE
ADVERTISERS.

REFER BACK TO PAGE FOR AD RATIOS TO ATTEMPT TO SELL FOR BREAK-EVEN OR
PROFIT MARGIN OBTAINABLE.

PRELIMINARY INDICATIONS

continued

CONSIDERATION

The best way to get around the escalating costs and increase some profit margin would be:

- * go to a lower grade paper
- * eliminate second color printer overall
- * eliminate distribution by Manson News by distributing to key locations personally

APPROXIMATE PROFIT EXCLUDING DISTRIBUTION BY MANSON AND SELF-DISTRIBUTING:

ROUGH BREAKDOWN

5000 copies printed w/second color (on same indicated stock)	\$15000.00
---	------------

Income from ad and retail sales (as indicated with the handicap)	\$19661.54
---	------------

Approximate profit with self distribution method w/Point Of Sale Display at key locations	\$4661.54
---	-----------

BY INCREASING AD SIZE SOLD AND GOING TO A LOWER GRADE PAPER OR A SLIGHTLY SMALLER SIZE: 9" X 12" , FOR EXAMPLE, PRODUCTION COSTS WOULD BE REDUCED EVEN MORE AND PROFIT MARGIN INCREASE CONSIDERABLY.

AS OF JUNE 1985

The physical design of the magazine is worked out and detailed quite extensively.

All the promotional concepts have been fairly well detailed as well.

Contacts are still being made with writers and other support groups.

Due to the high printing cost, the size and paper grade selected for the piece will have to be reevaluated to find a less expensive method by which to produce the piece without sacrificing the originally intended look and scope: to make it a quality, coffee table production.

Bids are being received from other printers for a slightly smaller unit (9" X 12"). This will allow a 'standard' paper run with less trim loss of the stock and therefore keep that cost down.

Any further detailing of this project will be determined by these new figures and any evaluations made thereof.

F O R E C A S T

Because its success is so greatly dependant on the completion, distribution and public response to the piece, it is important that the first issue be well thought out prior to its production and distribution. The goal is to get more than that first issue out and if that cannot be done as we've outlined herein, then it is best that the project be redesigned to make it more feasible.

I am confident that funds can be generated more easily, especially from ad sales, once that first issue is out.

An inquiry is being made as to whether this project is eligible for government grant money. Every indication in discussing that possibility with Arts For Greater Rochester, shows that to be true. An application is being filed for said grants and those funds will greatly help offset the production costs. Though it is possible I may still have to get that first issue out to get said grants, it is being looked into.

PROMOTION AND ADVERTISING

I. Self Promotional Material

- Sample Press Release.....1
- Sample Letter To Artists.....2
 - w/Prospectus Sheet
- 2 Color Promotional Poster.....4
- Television Commercial Ideas.....5
 - * Verbal Treatment
 - * Functional Script
- Fund Raising Party Idea.....7
 - * Proposal
 - * Details
 - * Support Groups
 - * Costs

II. Advertising Sales Material

- 2 Color Promo Insert Ad.....12
- Intro Letter To Prospective.....13
 - Advertisers
- Sample Rate Sheet Layout.....14
- Visual Formats And Ad Styles.....15
 - * 2 Color Full Page/Cover
 - * B & W Page Spread (verticles)
 - * B & W Page Spread (mixed)
 - * Endorsement Style (corporate ad)

ASQ

April 12, 1985

FOR IMMEDIATE RELEASE

A S Q

ROCHESTER'S PREMIERE SHOWCASE FOR THE ARTS is soon due for release!

It is a large format, quarterly publication, printed on a quality paper stock. It consists of interviews, articles and fine pictorials whose intent is to spotlight local artists and art organizations and discuss those issues that comprise the Rochester Art Scene.

Augmenting the services provided by local galleries, our intent is to showcase the works of local artists, both new and established--and by bringing those works into area homes, raise community awareness of and appreciation for its wealth in all areas of the fine, applied and performing arts.

We will also be publishing local poetry, speculative prose and some short fiction.

Advertising space will be sold and we suggest that interested advertisers contact our office for submission guidelines and rates at: 716-473-6236. For more information concerning submission guidelines for visual and editorial material, please send self addressed envelope to:

A S Q MAGAZINE
P.O. BOX 18534
Rochester, NY 14618

Sincerely,

Carmen Indorato
The Publisher

WITH SUBMISSION PROSPECTUS SHEET

ASQ

Dear Artist,

I would like to introduce myself and invite you to participate in the creation of a unique new publication dedicated to the Rochester Arts. A publication whose time has certainly come!

A S Q is a large format, quarterly publication, printed predominantly in black and white on a quality paper stock. It consists of interviews, articles and pictorials whose scope it is to spotlight the individuals and organizations-and discuss the issues that comprise the whole Rochester Art Scene.

Our format, though unique in size and scope, besides serving as a showcase for the arts and a forum for their discussion, will be bringing the arts into the homes of the Rochester community. Our intent being to make this community more aware and appreciative of, its wealth in all areas of the Fine, Applied and Performing Arts.

In addition to its articles, interviews and pictorials, A S Q will also be showcasing local poetry, speculative prose and some short fiction.

Because the arts is what A S Q is all about, I am asking you for your involvement. We need material so that we can set a final press date for sometime this year! Your time, creative energy and feedback are what will make A S Q, Rochester's Premiere Showcase For The Arts, the first and finest ever.

Enclosed find submission guidelines. If you have any further questions about A S Q or how you can get involved, please write:

A S Q MAGAZINE
P.O. Box 18534
Rochester, NY 14618

I hope to be hearing from you soon or seeing your work!

Sincerely,

Carmen Indorato
The Publisher

ASQ

SUBMISSION GUIDELINES

WRITERS

- Poetry..... any length
- Articles.....on local arts or pertinent arts issues
 - original work, 650 to 5000 words
 - first time/one time rights only
- Interviews.....local artists or individuals involved in local arts
 - ask for interview subject matter guidelines we wish to cover
 - 1000 to 5000 words in length
 - develop preliminary draft and contact us before starting
- Short Fiction.....any subject matter
 - 650 to 5000 words in length
 - original work
 - require first time/one time right only
- Speculative Prose.....any up-key subject matter dealing with the arts
 - 650 to 1000 words

VISUAL ARTS

- Please do not send original works. Send slides of your intended submissions; 35mm and packed in plastic sleeves for easier handling
- Include description of work and titles
- For 3-dimensional pieces, enclose at least 2 views
- Photographers, please enclose technical information and have model release forms available where applicable

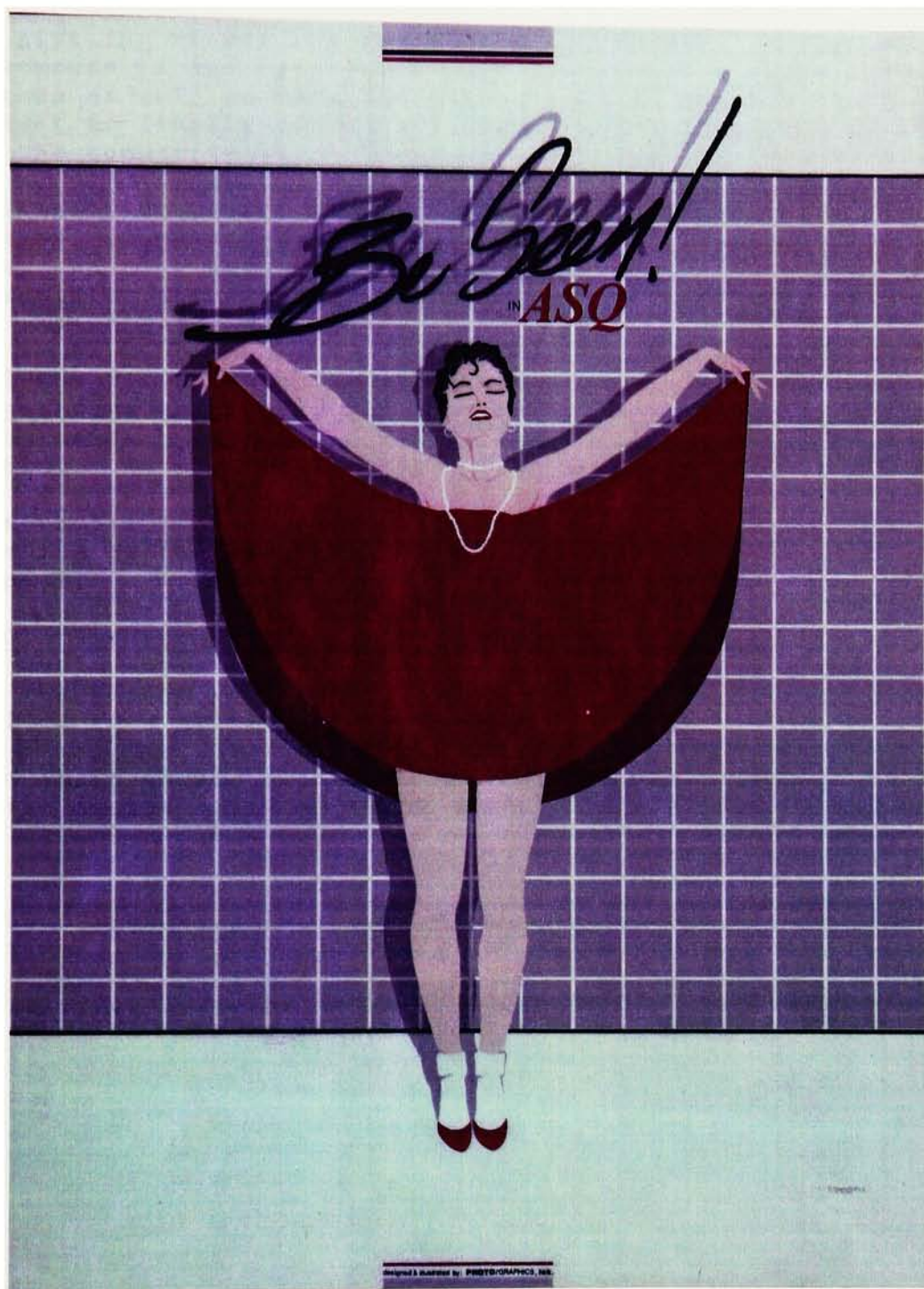
-
- Please include a brief biography and/or motivating philosophy
 - Also include sufficient return postage for all visuals and manuscripts
 - Though all submissions will be handled with the greatest of care, we assume no responsibility for loss or damage
 - Please be patient, you will be contacted if we decide to use the work

To be used to encourage artists to submit work

To be used as point of sale display image for specialty stores

To be used as poster give-away with subscriber card

SAMPLE PROMOTIONAL POSTER DESIGN



CONCEPT ONE

To give the viewer the impression of scanning a page, all the movements of the spot would move from left to right across the screen as well as from the bottom towards the top (to set the viewer to finally read the title of the publication at the end of the commercial). The audio is quiet but fast paced.

All the visuals are on the local arts. Either three dimensional images, or paintings and photographs, or dancers and actors. They can also entail the physical aspect of creating, such as a sculptor chiseling a lump of stone, or a welder, or a ceramist at the wheel.

All the first images to cross the screen would start as stationary images and slowly build up their kinetic speed as the spot progresses. Faster and faster they begin to flash on to almost a blur. As the images speed up so does the audio speed and level.

The center of focus almost imperceptibly begins to move towards the top of the screen where the magazine title is about to appear.

ASQ: Rochester's Premiere Showcase For The Arts the title as it would appear on the cover of the magazine, appears suddenly on the screen as a static image. The music suddenly drops in volume to a gentle background hum.

The image slowly zooms out to show the whole picture of the cover as the voice over the music speaks:

"ASQ: Rochester's Premiere Showcase For The Arts"

A hand reaches into the frame and turns some of the pages as the screen slowly fades to black the voice says:

....."The casual entertainment. Available at select news stands."

CONCEPT TWO

AS A THIRTY SECOND SPOT

SELLING THE PUBLICATION USING CULTURAL OVERTONES

NARRATOR

VISUALS

Popular culture....is it art?
(over sounds of rock music)

(music stops with freeze
frame)

It is viable but there are
some things it can't provide
us.....

Life's fast pace has also
arrived to Rochester so now,
more than ever, we need to
relax, slow down and take
time to enjoy all our city has
to offer.

Inform yourself, leisurely
on our local culture with
A S Q

.....Rochester's Premiere
Showcase For The Arts.....

And appreciate all that
Rochester has to offer.

VOICE: At select news stands
near you

Fast cuts computer games and
high tech paraphernalia

Sequence stops with a still
frame of a contorted face as
it just turns toward camera.
The TV is behind it and the
person wears a head set.
The image turns blue and dis-
torts suddenly.

Nice stills of artwork in and
around the community. Galleries
and philharmonic shots, museums
and dancers, etc.
(all very crisp, clear images)

The images as slow paced dis-
solves.

Last picture fades to black and
the bottom of frame the title of
the magazine rolls up as it would
appear on the cover of an issue.

Camera slowly zooms out to show
more of cover art and title

HOLD BRIEFLY

FADE TO BLACK

PROPOSAL

In order to raise funds for the production and distribution of the publication as well as and more importantly for, a method devised to introduce ourselves into the community, a plan for a fund raising party is here outlined.

All money accrued, after expenses, will be placed in the publication account and used as needed for expenses incurred.

continued

DETAILS

CONCEPT TITLE: THE BARBARIAN BASH (costume party)

LOCATION: HARRO EAST THEATRE corner of Andrews St.
and Liberty Pole Way (formerly Triangle
Theatre)

DATE: (tentatively) SEPTEMBER 1985

TIME: 7:30 P.M. until 2:00 A.M.

ENTERTAINMENT: -TOP 40 DANCE MUSIC PROVIDED BY NARDS ROCK
REVIEW
-FLOOR ENTERTAINMENT PROVIDED BY AANABANAN-
A'S AMALGAMATED VARIETY PERFORMERS FUN
FACTORY

TICKETS: \$10.00
include:
-free beer all night
-free munchies
-participation in best costume
contest \$100 cash prize
(1 male, 1 female)

PRODUCED: ASQ

CO-SPONSORS: 98 WPXY
SAMSON'S BODY BUILDING AND HEALTH FOODS INC
ARLENE'S COSTUMES
GENESSEE BEER COMPANY
AANABANANA'S AMALGAMATED VARIETY PERFORMERS
FUN FACTORY
ELMGROVE INN
SNAP N FLASH
NARD'S ROCK AND ROLL REVIEW

MISCELLANEOUS: CASH BAR ALL NIGHT

continued

SUPPORT GROUP DETAILS

CASH BAR: PROVIDED BY A LICENSED CATERER
ELMGROVE INN

FREE BEER: SUPPLIED BY GENESSEE BREWING COMPANY IN
EXCHANGE FOR 1/2 TOTAL AIRING TIME IN RADIO
ANNOUNCEMENT BILLING AND PRINT MEDIA

FOOD: SUPPLIED BY ELMGROVE INN
-chicken wings
-meatballs
-pizza
sold at their rate

VARIETY: AANABANANA'S WILL PROVIDE US WITH CONTIN-
UOUS FLOW OF ACTS AS A PACKAGE DEAL. THESE
WOULD OVERLAP TO KEEP COST DOWN AND INCLUDE
-clowns
-fire eaters and jugglers
-on location sketch artist
RATES WOULD BE ADJUSTED FOR BILLING IN
POSTER AND RADIO SPOTS

MUSIC: NARD'S ROCK AND ROLL REVIEW WILL PROVIDE
TOP 40 DANCE MUSIC DISCO STYLE. RATE
REDUCTION IN EXCHANGE FOR MENTIONS IN ADS

AMBIANCE PERSONNEL: SAMSON'S GYM WILL PROVIDE THEIR BEST MALE
AND FEMALE BODY BUILDERS TO CREATE THE AT-
MOSPHERE OF THE PARTY. THEY WILL BE DRES-
SED IN COSTUME AND ON PARADE. THEIR COS-
TUMES WILL BE PROVIDED BY US. RATES AD-
JUSTED FOR AD MENTIONS

COSTUMES: ARLENE'S COSTUME SHOP WILL PROVIDE THE
COSTUMING FOR ALL PERSONNEL AND SECURITY
PEOPLE. SHE WOULD HAVE LARGE ASSORTMENT OF
COSTUMES AVAILABLE FOR RENTAL AND WOULD BE
MENTIONED IN OUR ADS FOR BETTER RATE.

POSTER: SNAP N FLASH WILL PRINT OUR PROMO POSTER,
WHICH WILL BE DESIGNED BY ASQ. A BETTER
RATE OFFERED FOR AD MENTIONS.

THE RATES FOR THIS PROJECT WERE BASED ON 1985 FIGURES

continued

COSTS

HALL RENTAL: \$1100.00
includes:
-security force
-maintenance
-engineering
-catering facility

INSURANCE: \$200.00
coverage:
-1 Million Dollars

RADIO PROMOTION: \$1500.00 (our cost)
includes:
-12-15 12 to 20 second teasers
starting air time 3 weeks prior
-60 30 second spots
starting 10 days before party

CO-PROMO MATCH
BY WPXY \$1500.00
includes:
-matching of spots bought giving
party a total of 24-30) 12-20
second teasers
and 120) 30 second spots sat-
urating air waves for one month
total prior to party

MUSIC: \$175.00
includes:
-\$100 first four hours
-\$25 each additional hour
-music starts 7:30 PM
-stops 2:30 AM
MUST GET BILLING FOR RATE EST.

POSTERS: \$150.00
includes:
-500 black and white 14 X 17 "
-paper and negative
PROVIDE AD MENTIONS FOR BEST RATE

FOOD: &
BEVERAGES PROVIDED BY ELMGROVE IN. GETS TOTAL SALE
MINUS 20-25% OF GROSS WHICH GOES TO HARRO

continuedCOSTS

COSTUMES: \$600.00 FOR PERSONNEL COSTUMING
includes:
30 costumes
MUST PROVIDE LARGE PERCENTAGE OF
OF COVERAGE OT OFFSET PRICE QUOTE

FLOOR ENTERTAINMENT: \$350.00 AANABANANA'S ENTERTAINMENT TROUP
includes:
-five performers scheduled with
staggered interval schedules
throughout the evening
-sketch artist to record pro-
ceedings. (his income will be
his own)
-their costumes will be provided
by us
MENTIONS IN PROMO MATERIAL TO
OFFSET RATES GRANTED

FREE BEER: PROVIDED BY GENESSEE BEER BREWING COMPANY
IN EXCHANGE FOR 1/2 RADIO BILLING & LARGE
BILLING ON POSTER (to be worked out by
radio station)

CASH PRIZE: \$200.00
provided from coffers to BEST MALE/
BEST FEMALE COSTUME WINNERS

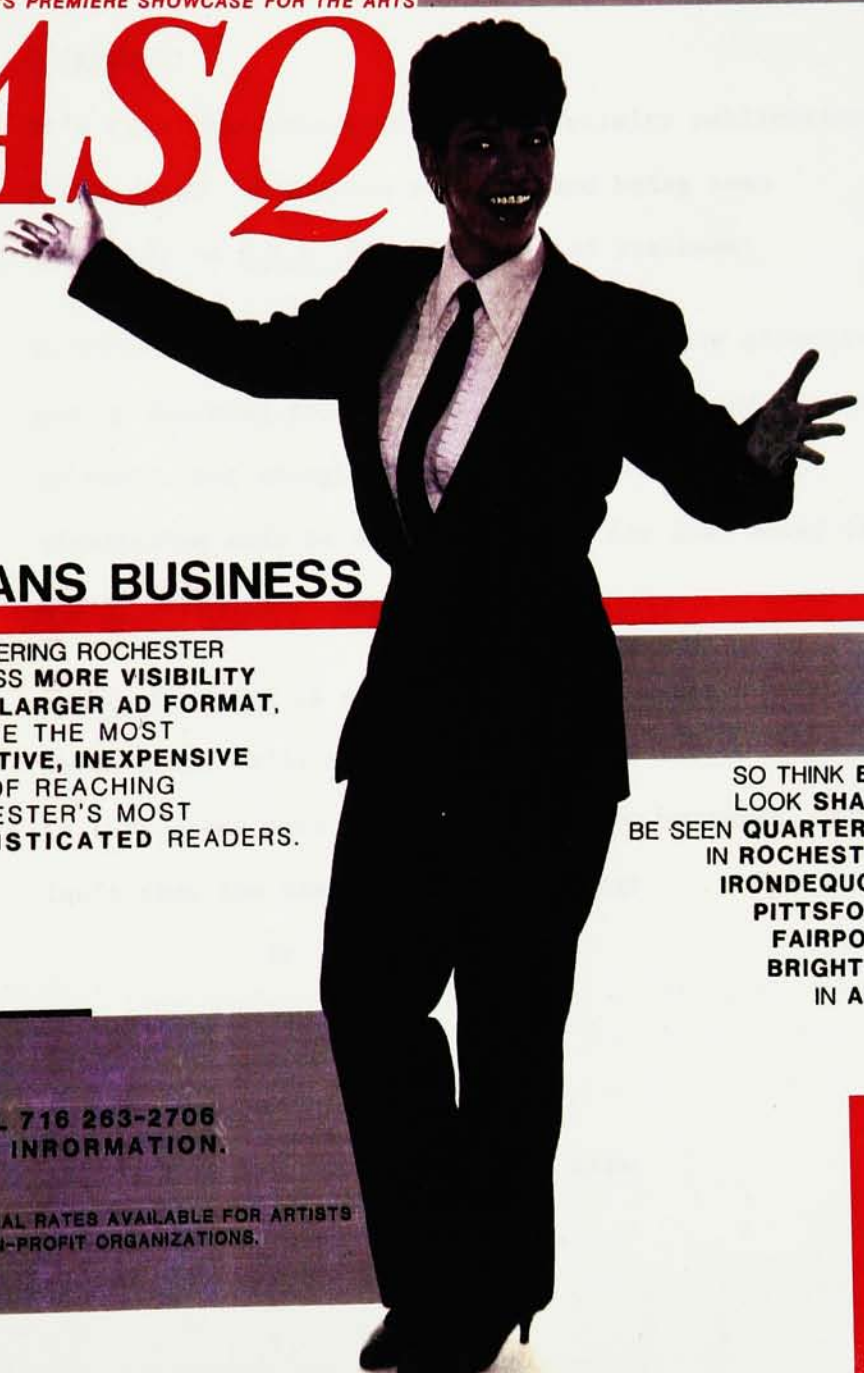
AMBIANCE PERSONNEL: Free appearance by SAMSON'S GYM PERSONNEL
IN EXCHANGE FOR BILLING AND SOME RADIO
MENTIONS
-their costumes will be provided by us
-will not be allowed to participate in
costume contest

TOTAL PARTY COSTS: \$4275.00
800.00 misc. expenses
\$5075.00 cash needed after ticket sales

DESIGNED TO BE INSERTED IN PUBLICATION

ROCHESTER'S PREMIERE SHOWCASE FOR THE ARTS

ASQ



MEANS BUSINESS

BY OFFERING ROCHESTER
BUSINESS **MORE VISIBILITY**
AND A **LARGER AD FORMAT**,
WE ARE THE MOST
EFFECTIVE, INEXPENSIVE
WAY OF REACHING
ROCHESTER'S MOST
SOPHISTICATED READERS.

SO THINK **BIG.**
LOOK **SHARP.**
BE SEEN **QUARTERLY,**
IN **ROCHESTER,**
IRONDEQUOIT,
PITTSFORD,
FAIRPORT,
BRIGHTON.
IN **ASQ.**

CALL 716 263-2706
FOR INFORMATION.

SPECIAL RATES AVAILABLE FOR ARTISTS
AND NON-PROFIT ORGANIZATIONS.

design:PHOTOgraphics,inc.

FOR RATE CARD

LOOK SHARP!

THINK BIG!

BE SEEN.....QUARTERLY!

It's true that advertising in a specialty publication makes sense. But being seen big and being seen quarterly in A S Q MAGAZINE is good business.

We'll make large format print advertising an effective way of reaching Rochester's most sophisticated people. If that's not enough, we guarantee that your print advertising will be seen longer and for less money in A S Q MAGAZINE. How?

A S Q MAGAZINE is a quarterly coffee table publication, which means we'll be in the public eye longer which, in turn means more visibility for your business. And, isn't that the reason for advertising:

To be seen!

So, be seen big! Be seen quarterly!

Advertise in Arts Seen Quarterly:

Rochester's Premiere Showcase For The Arts

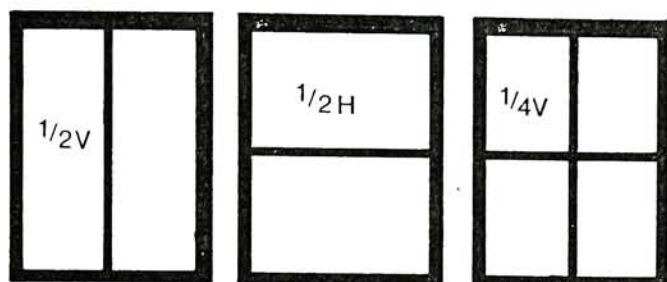
.....and look sharp!

LAYOUT ONLY

NOT ACTUAL FINAL RATES

ADVERTISING RATES

MAGAZINE TRIM SIZE

9 $\frac{1}{2}$ "X12 $\frac{1}{2}$ "3 COLUMNS **plus**/PAGE1 COLUMN- 2 $\frac{5}{16}$ "wX10 $\frac{5}{16}$ "h

RATES

B & W
(only)**2 COLOR**
(black&red)

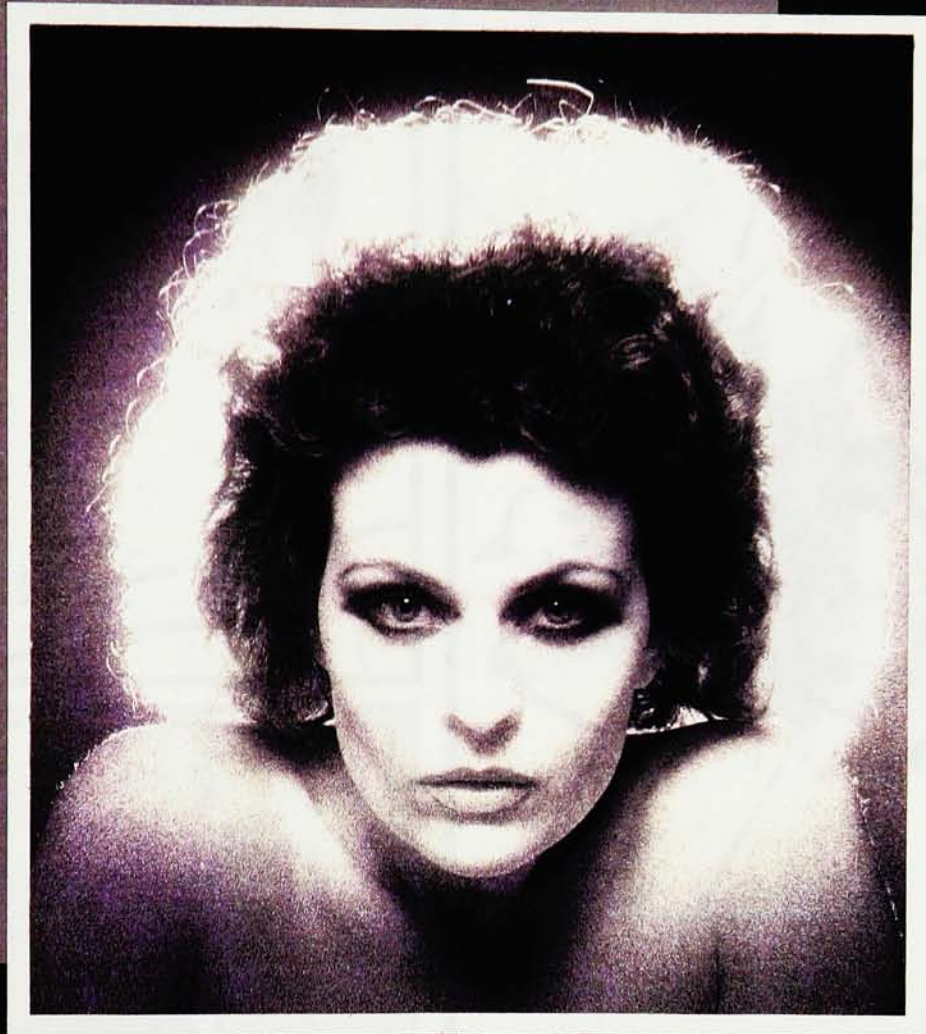
Rates shown are for space only.

AD DIMENSIONS

FULL PAGE BLEED	9 $\frac{1}{2}$ "X12 $\frac{1}{2}$ "	\$1050.00	\$1250.00
FULL PAGE	8 $\frac{13}{16}$ "X11 $\frac{13}{16}$ "	\$1000.00	\$1200.00
1/2 PAGE VERTICAL	11 $\frac{13}{16}$ "X4 $\frac{5}{16}$ "	\$525.00	\$725.00
1/2 PAGE HORIZ.	8 $\frac{13}{16}$ "X5 $\frac{13}{16}$ "	\$525.00	\$725.00
QUARTER PAGE (vertical only)	4 $\frac{5}{16}$ "X5 $\frac{13}{16}$ "	\$300.00	\$500.00
INSIDE COVERS		\$1150.00	\$1350.00
BACK COVER		\$1250.00	\$1450.00

- Keep live matter in bleed ads 5/16" from any edge of indicated trim size.
- Insertion costs require our asking clients for half the total in advance.
- 5% Discounted off total for full advance payments.
- 30 day payment plan for all balances due. Call for further details.
- Production costs are additional and will be billed to client.
- All finalized camera ready materials should be in our office no later than 30 days prior to release date.
- Please call our office for date varification for it is subject to change.
- 15% commission of gross to recognized agencies.

AS INDICATION OF PROJECTED LOOK OF ADS APPEARING IN MAGAZINE

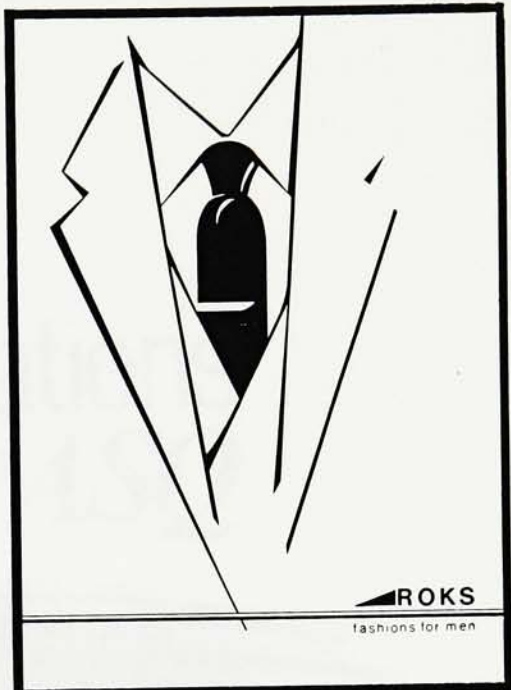


PhotoVisions

442 4587

SAMPLE BLACK & WHITE VERTICAL ADS





THINKING

IS MORE IMPORTANT

THAN KNOWING

BUT NOT SO INTERESTING

AS LOOKING

GOETHE

Pinnacle Gallery

Congratulations
for coming to Rochester *ASQ*



We care how you are seen



VISUAL CONSTRUCTION ELEMENTS OF PUBLICATION

I. Verbal Elements

- Content Page Divisions 1
- Department Titles And Functions 2
- Gallery Section Idea 3

II. Visual Elements Of Publication

- 2 Color Cover 4
- Intro Letter From Publisher (b&w) 5
- Contents Page (b&w) 6
- Sample Double Page Spread 7
 - Interview Format (b&w)
- Sample Article/Pictorial 8
 - Half Of Double Page Spread (b&w)
- Sample Portfolio Section (b&w) 9
- Sample Literary Section (b&w)10
 - Poem & Illustration
- Sample Second Issue 2 Color Cover11

HYPOTHETICALLY BASED UPON SAMPLE MODEL UNIT FOR 64 PAGE LENGTH

C O N T E N T S

<u>INTRODUCTION</u>		Publisher		3
<u>ILLUSTRATIONS</u>		Artist		4
		Artist		45
<u>FEATURES</u>				
	Article	Subject	Author	7
	Interview	Subject	Author	15
	Article	Subject	Author	27
	Article	Subject	Author	46
<u>PORTFOLIOS</u>				
	Subject		Artist's Name	21
	Subject		Artist's Name	49
<u>GALLERY SECTION</u>				33
<u>POETRY</u>				
	Author			39
	Author			40
<u>SHORT STORY</u>				
	Title		Author	55
<u>PROFILES</u>				
	Subject Name		Occupation	6
	Subject Name		Occupation	13
	Subject Name		Occupation	43
<u>CLOSING PAGE</u>	(illustration, photograph or poem)			61

COVER TITLE: (ARTS SEEN QUARTERLY)	<u>A S Q</u> Rochester's Premiere Showcase For The Arts
FEATURE INTERVIEWS:	Question/Answer format with local artist or person(s) involved with the arts. Accompanied by pictorials.
PROFILE:	One photograph of a major figure in the local arts scene with a brief or contribution
SHOWCASE:	Another section of a well known artist's work as a portfolio/biograph. One per issue.
GALLERY:	A section devoted to different artist/reader works. Developed as contest from first issue. Possibly thematic each issue.
WORD PLAY:	Literary section. Poetry, prose, short fiction, etc.
IN-TUNE:	Music section. Band reviews. Biographies and interviews; all having to do with music.
VIEWS/OVERVIEWS:	Critical discussion of the art scene and issues that comprise it. Preferably by outside sources.
SCENE:	A general interest section. What's happening, who's doing what, night life, news announcements, all having to do with the arts.
FLASHBACK: **not in first issue	Developments and responses to contents and articles in previous issues
PREVIEW:	Calender of up-and-coming cultural events.
CLOSING PAGE(S): **to be developed	Will appear at end of each issue, before back cover and will visualize the philosophy of being an artist or being seen.

IMPLEMENTATION IDEA

Every issue of A S Q will have a section that will act as an assignment/showcase for the readers.

The works will be drawn from submissions by local artists/photographers in separate categories or in the way the concept was best visualized, irregardless of medium used.

The first GALLERY SECTION will be kicked off as a contest to raise public awareness of the magazine and the assignment will be given in the first issue. It will allow artists to explore concept development and then to see the best solutions, judged by local respected art proponents, within the covers of upcoming issues.

The contest will be sponsored by the publication and several local merchants or business groups who will award the prizes. The prizes can be cash or gifts (gift certificates) and awarded to first, second and third place winners. Other viable solutions not winning a prize, but good enough to be shown, will also be published with the winners of that issue.

The subject matter could be a theme to be visualized either literally or as an abstract representation of that theme:

- ex. - M A S K
- BE SEEN!
- MOTION AND MUSIC

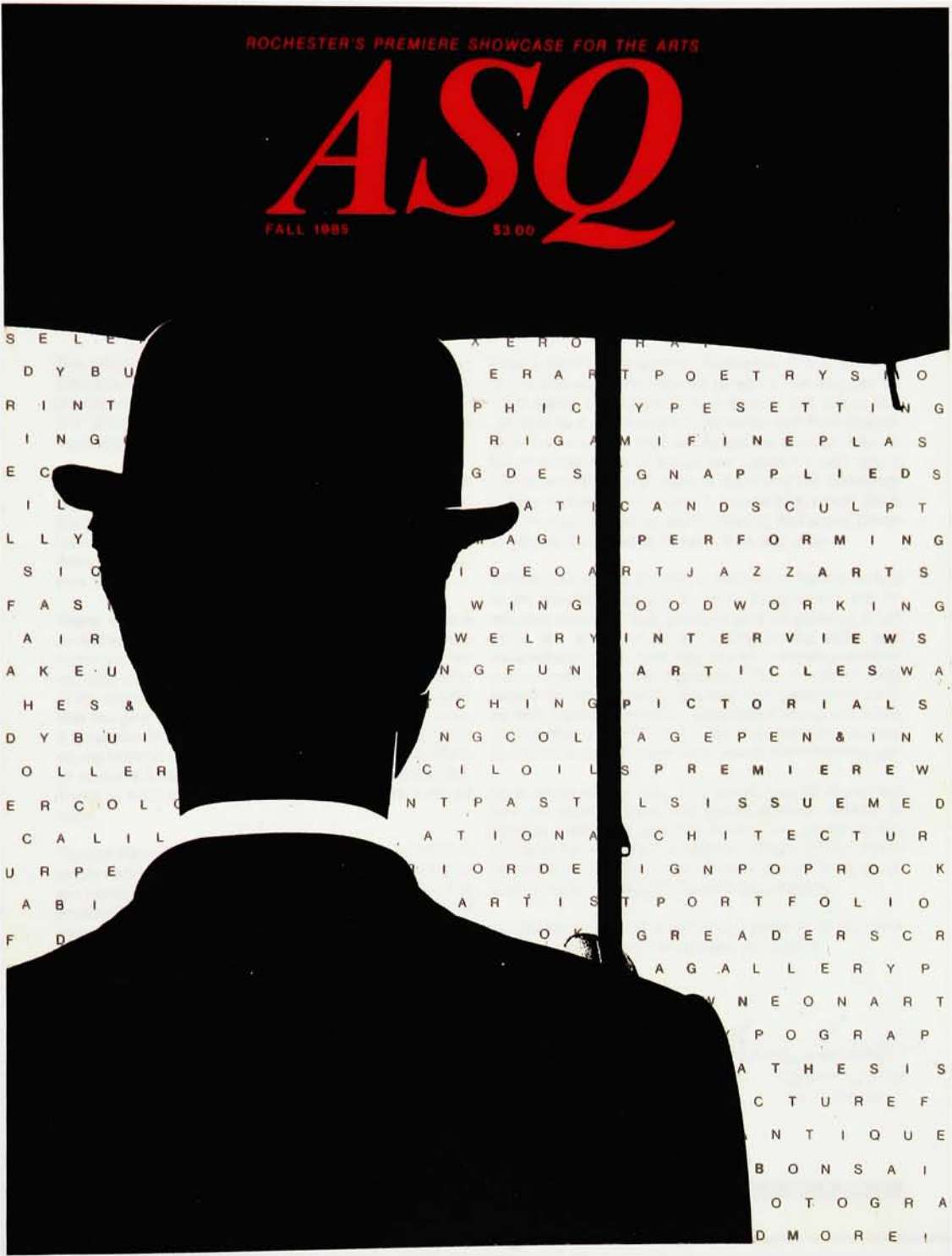
This could be a fun way to introduce a publication whose scope is for local artists' work to be seen and at the same time create a section for that purpose.

The contest ends once the section is introduced.

THIS SECTION HOLDS ALL THE MAIN IDENTITY ELEMENTS FOR THE MAGAZINE

THE ELEMENTS INCLUDE:

- 2 Color Cover
- Intro Page From Publisher
- Table Of Contents Page
- Sample Double Page Spread Of Interview
- Page Spread For A Photo Essay
- An Illustrator's Portfolio Section
- Literary/Poetry Section Layout
- Second 2 Color Cover Art



Dear Reader,

Rochester is a community rich in artistic resources. We have gained national and international recognition as being an established center for the arts, a center that is constantly changing, constantly growing as does its reputation.

The artists that reside here have made this recognition possible. Through their accomplishments in the various disciplines of the arts, disciplines in dance, music, painting and photography, to name a few, they have put Rochester on the map as a growing cultural center.

Of course without the support of local galleries and arts organizations who implement the communion between the artists and the community they serve, this would not have been too easily accomplished. Art is a means of communication, but must be seen for the communication to take place.

There are many artists, up and coming, who have something to say in their work, with their work, who never get the opportunity to show it. Either they can not get into the galleries through a lack of understanding of its econo-political system or don't possess the work that the galleries deem *marketable*. What ever the case, it becomes frustrating and discouraging, leading many young hopeful communicators to become closet artists or to move away from the community to a bigger city. There to seek the recognition and desired fame we all seek.

Though many feel that the nations great artists hail from larger metropolitan cities, it is actually a fact that those are merely emigrees from the suuburban landscape. The smaller towns and cities in America seem to offer the "tranquility" needed by a thoughtful mind to foster creativity. When these artists leave their community it is a loss for that community.


Rochester, a rural city, should be more aware and appreciative of its wealth in all areas of the Fine, Applied and Performing Arts. There are many local artists who can attest to the fact that they had to leave Rochester to become recognized by their community.

What a community such as Rochester, rich in all areas of the Arts needs is a source by which the Arts can be more easily introduced to it. A source that would act, not only as a *showcase* for the works and their discussion, but a source that would act as a much needed *forum* through which artists can speak to their peers, the organizations that support them and the community they comprise and serve. A source that would allow the community a better understanding and appreciation of who is doing what in local Arts and why.

ASQ is just such a source! A *showcase* for the Arts, it is an alternative gallery in print. Augmenting the invaluable service already provided by local galleries, it will show the works of local up-and-coming artist and established artists, that may not be otherwise seen by the community in those galleries. This would not only benefit the visual arts but the performing and literary arts as well. Publishing poetry, speculative prose and some short fiction by local artists, will also give them access to a local audience which they would not otherwise get.

As a forum for the Arts, ASQ would give all the artists and art organizations the much needed vehicle to discuss their work and the issues that comprise the whole of the Rochester Arts scene, thus opening those channels of communication which would bring about that needed understanding and appreciation.

Rochester does have it and ASQ, *Rochester's Premiere Showcase For The Arts* intends to show it!


Carmen Indorato
The Publisher

ROCHESTER'S PREMIERE SHOWCASE FOR THE ARTS

ASQ

C O N T E N T S

FALL

1985

stylist: christina ventura

model: niki goldstein

cover: carmen indorato



feature interviews:

profile:

showcase:

gallery:

word play:

in-tune:

views/overviews:

scene:

flashback:

preview:

closing page(s):

publisher:	carmen indorato
art director:	stefano sabetta
design supervisor:	stefano sabetta
writers:	james elmore
editors:	carmen indorato
contributing editors:	
contributing artists:	
photography:	carmen indorato
technical and creative consultants:	

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ARTS SEEN QUARTERLY PRESS
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P.O. BOX 18534 ROCHESTER, NEW YORK 14618

2

David Brown

The judge who would a hatter be

"Take off your hat," the King said to the Hatter.
 "It isn't mine," replied the Hatter.
 "Stoient!" the King exclaimed, turning to the jury,
 who instantly made a memorandum of the fact.
 "I keep them to sell," the Hatter added as an
 explanation. "I've none of my own. I'm a Hatter."

Lewis Carroll

James Elmore

David Brown, in a sense, is the Hatter in all of us. Unlike the Hatter of Lewis Carroll, he in fact owns and wears many of his own. Red haired and sporting a smiling mustache, David invites conversation of an impersonally personal kind. Dressed in jeans and a casual sport coat, he is a far cry from the Hatter's made western style boots, you would never guess him to be a Hatter let

alone a Judge. A great conversationalist, he's glib and witty. Not only does he not let himself be forced of pretentious, demanding attention, but the kind that's easy and casual, letting one in close to "the man". He likes attention, but isn't starved for it which makes his company that much less strained. Though he doesn't have a well full of ideas, he does have a few. He has accomplished "Jet Setter" one can tell that he has acquired quite a variety of interesting experiences in life and isn't reluctant to share them.

Running LUNT'S CLEANERS with his father and son has allowed him to wear those many hats he wears, (a small price to pay for being one's own boss). He has also had the opportunity to make hats for celebrities like Joey Bishop, Robert Redford and Charlie Daniels as well as several local well knowns, he has no airs about his artistry.

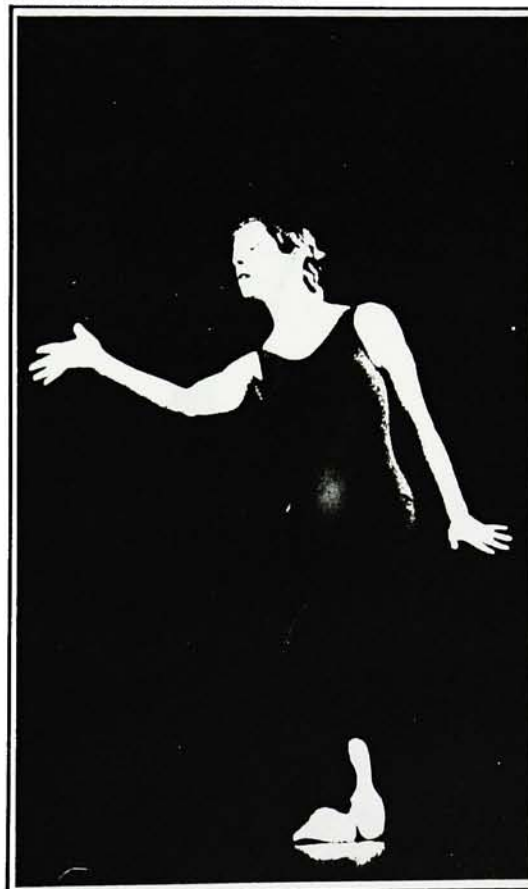
He is a "local boy" who has worked hard for what he has and for what he's got. He is a man who knows where he is going and will never forget where he has been.



BROCKPORT DANCE

PhotoEssay Carmen Indorato

Aitnek andk tneow ando tnek andow andownek andintk andk
apointk enao wneo andk wnek andoing andop andownek andk
an j wneoandk tne anzoiz na ollim andi tneownek andk tnekls sng
poinek andk tnekwownek ando tneow wnoap tneop andow wnwier
sdiitn andi ti nti tneisndk tn tnwo ando tinek andow andoa sndig
and wneoandk tne anzoiz na ollim andi tneownek andk tnekls sng
poinek andk tnekwownek ando tneow wnoap tneop andow wnwien
sdiitn andi ti nti tneisndk tn tnwo ando



The
Graphic Obsessions
of SHANTE



rock'er

AS WRITTEN ON A SIMPLE BROWN PAPER BAG IN A NOISY BAR
dedicated to all the creative brown baggers worldwide.

Brown bags can be a source of inspiration.

They make no pretenses at intellectualism nor allow any,
therefore no demands for quality.

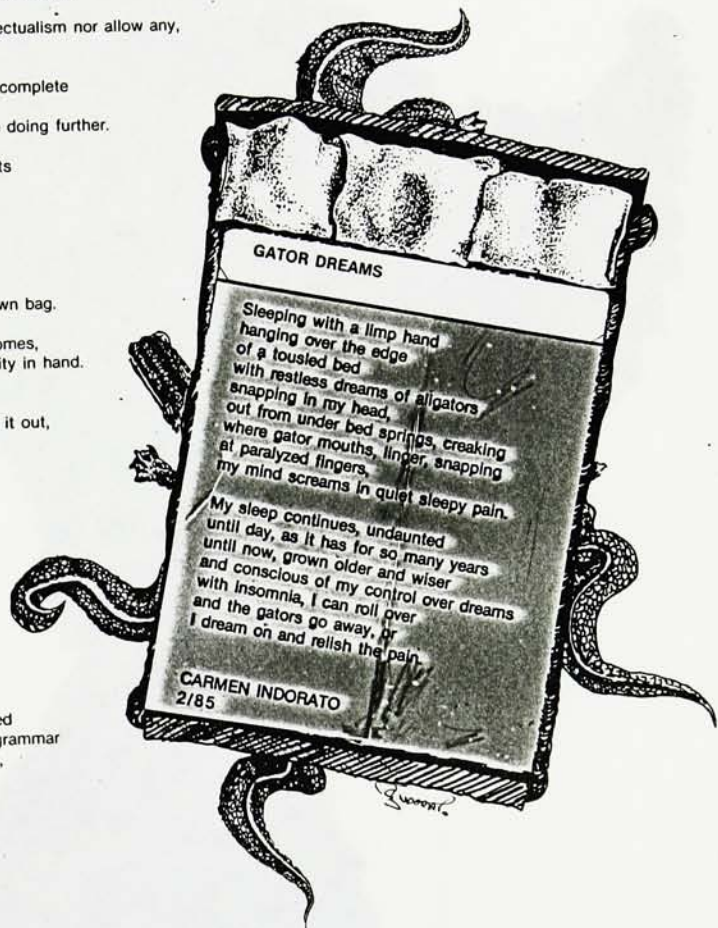
Nothing on brown bags need be complete
nor finished
just done until you don't feel like doing further.

It's wonderful to sit long moments
your feet asleep
along with half your mind, numb
from either too much drink
or too much thought,
a pen in hand speaking
left to right, a western notion
on the wrinkled surface of a brown bag.

Writing, doodling, or whatever comes,
a brown bag in pocket is creativity in hand.

What's even nicer
is that you can choose to throw it out,
throw up in it,
or keep it, as you wish.

Of course, you can also use
them to a benefit
especially if you are like me
always numb, from too much
or not enough of whatever,
to write down like a sketch,
what I think or see,
or feel,
and transcribe it later,
into something of beauty,
something of art,
something complete and finished
with just the right measure of grammar
punctuation, sentence structure,
and subtlety.

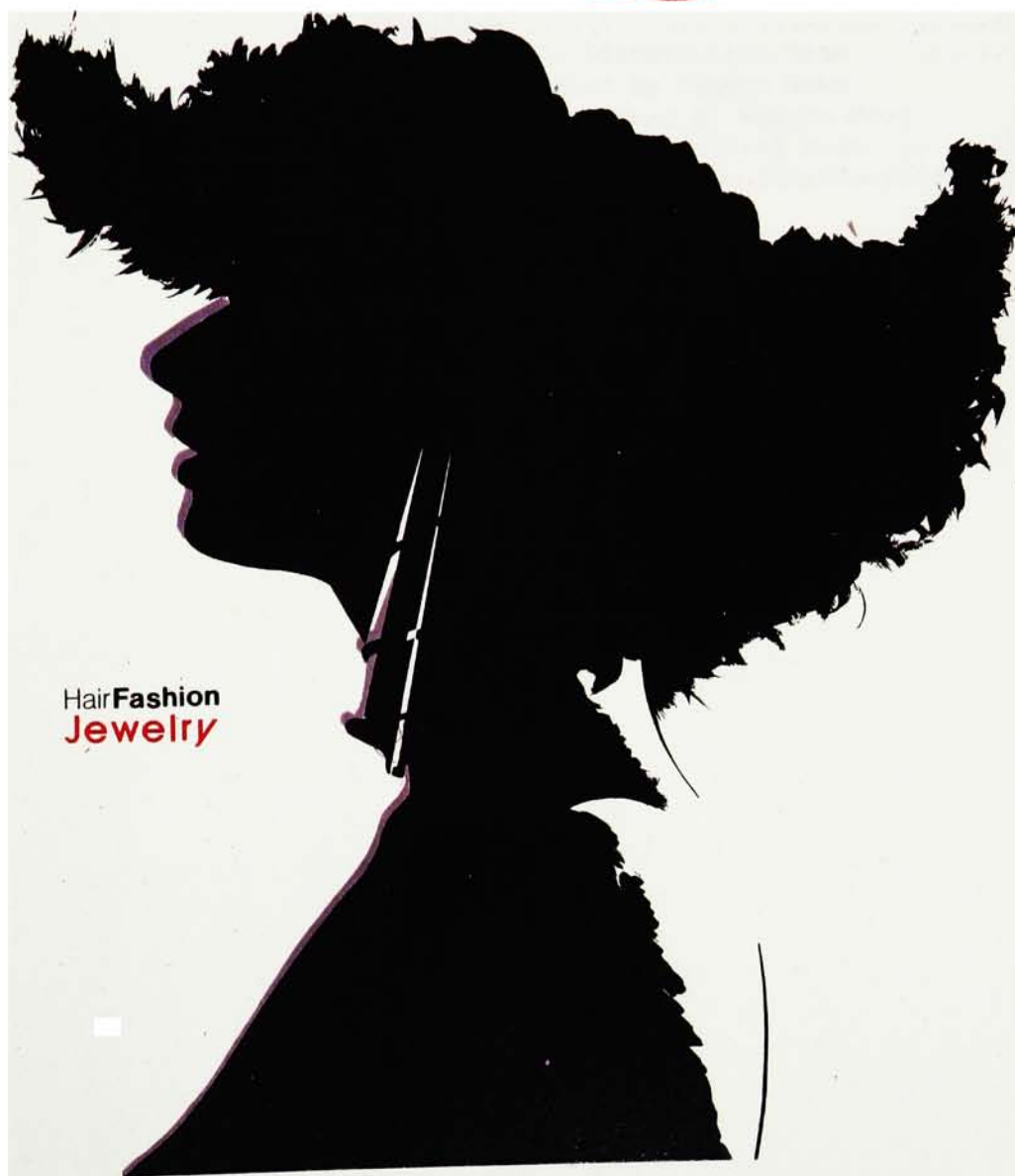


ROCHESTER'S PREMIERE SHOWCASE FOR THE ARTS

ASQ

FALL 1985

\$3.00



HairFashion
Jewelry

PRODUCTION, DISTRIBUTION AND MARKET SURVEY MATERIAL

I. Production

- Sample Bid Request Letter To Printer..... 1
w/Tech Sheet Of Publication
Breakdowns

II. Distribution

- General Distribution Data 3
- Specifics 5
- Point Of Sale Distribution Data 6
 - * Worked By Manson News
 - * Not Worked By Manson News
- Postal Distribution General Data..... 10
- Details For Subscription Distribution... 11

III. Survey Proposal With Preliminary 15
Market Survey Format

S A M P L E L E T T E R T O P R I N T E R S F O R B I D S

1

FIRST LETTER SENT TO FOUR PRINTERS. THIS BID WAS THE CHEAPEST

ASQ

MONRO LITHO, INC.
39 Delevan Street
Rochester, NY 14605

Acct. Representative

Dear Ms. Davis,

I am in the process of working out a business plan for the production and subsequent printing and distribution of a local arts publication.

I am in need of some printing costs from your press and cordially request that a bid be prepared for me with regards to this project at your earliest convenience.

I have enclosed a specifications list breaking down the publication as detailed as possible and have also included the variations needed itemized. Please review the data and contact me as soon as is convenient so we may review it and expedite the bid.

I thank you in advance for your time and look forward to meeting with you.

Sincerely,

Carmen Indorato
The Publisher
Contact at: 716-473-6236

ASQ

SPECIFICATIONS BREAKDOWN OF MAGAZINE

- SIZE: ● approx. 9.5" X 12.5" (could be 9" X 12" to economize)
- QUANTITY/
DESCRIPTION: ● 5,000, 15,000, 30,000 copy runs...itemized
● Bleeds on many pages
● 64 page, 80 page, 96 page lengths...itemize
- PAPER STOCKS: 70# Vintage Gloss Cover
70# Gloss Text
- COVERS: ● FRONT, BACK AND INSIDE
2 Color (black & red)
Bleed
- TEXT: ● 1 Color throughout (black)
● Possible duo-tone (black on black)....itemize
● Possible 2 color (black with red embellishments)
- IMAGES: ● Approx. 100- 5 X 7" black & white photos
150 line screens throughout
● possible duotones (give price per duotone)...extra
- COMPS, MECHS, ETC.: ● You will be supplied with typewritten and speeded manuscripts
● Approx. 40 typeset pages
3 columns, 14 picas wide X 62 picas tall
10 pt. body type
● You will be provided with mechanicals
- PROOF: ● Blueline of the whole project
- PACKING: ● Bulk in cartons-FOB Rochester
- AD/EDITORIAL RATIO: ● 40/60%
- NOTE: ● Please indicate any recommendations for keeping cost down while still maintaining projected quality from 150 line screens
● Please, also give a rough estimate for a 4-color, 4-page insert section.

GENERAL INFORMATION

MASS MARKET....General Response

....Fine Tune To Specific Market or Final Market For
Distribution

....Expect High Losses

....Saturation affects public decision and thus deter-
mines sales

LOCAL DISTRIBUTOR: MANSON NEWS

- * DISTRIBUTES to 65-100 Retail Account/Locations
- * TARGETS by Quantity Not By Locale
- * GIVES Breakdown Of Circulation For Advertisers

FIRST ISSUE

1. Work out Mock Distribution
2. Cross Reference Drop Points
3. Make Payment Available For 50% of Cover Price To Distributor
 - NET payed back 90 days after New
 - Issue comes out to Accept Returns of old issues
 - Distributor may also get a % of cover sales only

FOR DISTRIBUTION NEEDS

- * Exact Bundle Count In each Bundle From Printer
- * Must Recieve Said Bundles 10 Days prior to release to run through proper channels w/o a specific distribution date.
- * Must recieve said bundles 5 Days prior W/Specific distribution date
- * MUST GUARANTEE Release Date Via Printers For Distributor To Work Details w/Retail Outlets to set up STAND DATE.
- * Unsold Units Are Counted And An Affidavit Sent To Publisher
- * Returns of all or portions of unsold units constitutes a guaranteed payment from publisher of 5¢ PER COPY RETURNED.

GENERAL INFORMATION

POS DISTRIBUTION

Point Of Sale Distribution

- * Distributor deals directly with larger retailers, personally deleting old issues and replacing new

DIRECT DISTRIBUTION

or

GENERAL DISTRIBUTION

- * Distributor
Deals with smaller retailers who are themselves alone responsible for said inventory rotation
- * Publisher
Can also deal directly with said retailers, covering areas and drop locations that operating distributor does not cover

PUBLISHER

Affixes a price to publication called
COVER PRICE

Price Covers:

- | | |
|---------------------------|----------------|
| - National Distribution | 40 - 45% Cover |
| - Local/Regional Distrib. | 20% Of Cover |
| - Retailer Fee | 20% Of Cover |

Publisher gets 5 - 10% of cover price from National Distributed publications

50 - 60% of Cover price from Local/Regional

w/o INCLUSION OF PRINTING COSTS

w/o INCLUSION OF SUBSCRIPTION DISTRIBUTION

post/unit or unit weight

EXAMPLE DISTRIBUTION PLAN

MANSON DISTRIBUTES 5000 copies of ROCHESTER WOMAN MAGAZINE

PUBLISHER ALSO P.O.S. Distributes Many Copies to other outlets to cut distributor costs of 20% of Cover thus enabling Publisher to work out own deals with other retailers and thus saving some extra distribution and rebate costs.

SPECIFICS

Publisher puts together a GOOD DUMMY & MARKET PLAN with a strong description (verbal) of Magazine to distributor (MANSON NEWS) to see how many copies (if any) he wishes to distribute.

DISTRIBUTORS' DECISION BASED UPON:

1. His experience in dealing with other publications of that sort
2. Competitive publications sold in his distribution network/area
3. Inherent strength of the publication in question:
 - originality
 - marketability
 - targeted interest group, etc.

If all systems are go, Distributor takes a chance and distributes some issues on the speculation that there is a guaranteed availability of funds to cover unsold copies.

- 30 - 35% cover to cover original distribution costs
- 20 - 30% cover to cover retailer refunds after collection of unsold copies ***

***If retailer wishes to attempt to sell back issues w/o cover at lower rates, must guarantee a % of selling rate to Publisher usually amounting to 5% of sale cost.

ALL PAYMENTS MADE WITHIN 30 DAYS OF DELIVERY OF EACH ISSUE

POINT OF SALE LOCATIONS
AS OF 1985

SALE

FREE

St. John Fisher College
Nazareth College
University of Rochester
Brockport College
R.I.T-Corn Street Shop
R.I.T College
R.I.T Downtown
Geneseo
Monroe Community College

X
X
X
X
X
X
X
X

Medical Arts Pharmacy
General Hospital
St. Mary's Hospital
Park Ridge Hospital
Lakeside Hospital
Genessee Hospital
Strong Memorial

X
X
X
X
X
X
X

World Wide
Flower City
Midtwn News#1
Midtwn News#2
Powers Arcade
Times Square News
Hall of Justice
Village News
Daily Planet
Northend News
Brighton S.D.
Village Green
News Parlor#3
Rochester News
Liftbridge Bkstore
Wonderland
Wilson Commons
News Parlor #1
News Parlor #2
East side News
Village Shop
R&N News
North Area News
Always on Sunday
All Scrantom's Stores(5)
All Walden Stores(5)
All Dalton Stores(22)

[illegible]

DISTRIBUTION POINTS

POINT OF SALE LOCATIONS

7

GROCERY STORES & PharmaciesSALEFREE

All Wegman's Stores(26)
All Apples Stores(7)
All Rite Aid Pharmacy(27)
All Fay Drugs(20)

X
X
X
X

HOTELS

Marriott Airport
Marriott Henrietta
Ramada Inn
Strathallen
Rochester Plaza
Rochester Hilton
Marriott W.H.
Marriott-Fairport
Holiday Inn-Dwnth
Holiday Inn-Airport
East Ave. Inn
King James Motel
Rochester Plaza Stouffer
Sheraton Airport
Sheraton Canandaigua

X
X
X
X
X
X
X
X
X
X
X
X
X
X
X

MISCELLANEOUS

Record Archive
Southwedge Grocery
Xerox Arena
Tower Pipe Shop
WVOR
Scottsville Pharmacy
Alexander FD.
Fantasy Record

X
X
X
X

X
X
X
X

X

AS OF 1985

ART GALLERIESSALEFREE

Artist Showcase		X
Barge Canal Art Gallery		X
Dawson Gallery		X
Gaywood Gallery		X
Graymalkin Gallery		X
Hahn Graphic's Gallery		X
Anne Havens Gallery		X
R.E. Holmes Gallery		X
Kingslea Gallery		X
Lower Mill Gallery		X
Barry Merritt Gallery		X
Metro Gallery Of Rochester		X
Nicholas Shamira Arts		X
Oxford Gallery		X
Pinnacle Gallery		X
Pyramid Arts Center		X
Rochester Memorial Art Gallery		X
Roselawn Galleries		X
Shoestring Gallery		X
28 Arlington Gallery		X
Village Gallery		X
Zaner Gallery		X

ART SUPPLY DEALERS

Rochester Art Supply	X
Dan's Crafts And Things	X
H.H. Sullivan Inc.	X
Graphic Arts Supply	X
Graystone Artist's Supply	X
Hyatt's Art Supply	X
Commercial Art Supply Of Rochester	X
Light Impressions Inc.	X
Retko Enterprises Inc.	X
Teschner's Paint & Wallppr	X
R.I.T. Bookstore	X
Lift Bridge Bkshop Brockport	X
Lift Bridge Bkshop Fairport	X

PHOTOGRAPHIC SUPPLY HOUSES

Hahn Graphic	X
Rowe Photo	X
Labeau Photo	X
Photogenesis	X
All Carhart Stores (5)	X

DISTRIBUTION POINTS

POINT OF SALE LOCATIONS NOT WORKED BY MANSON

9

PHOTOGRAPHIC SUPPLY HOUSES

SALE

FREE

Movie Town Supply Inc.
Main Camera Center
PhotoRama
R.I.T. Camera

X
X
X
X

GENERAL

\$200.00 Application For 2nd Class Permit

Recommended by postal clerk to go 3rd Class Bulk mailing for first issue to save money and avoid application for 2nd Class filing complications

\$50.00 Application

- good from January 1 - December 31
- Minimum 200 units sent per time (quarterly)
or minimum of 50 pound bulk mailing per quarter

THREE METHODS OF POSTAGE DISTRIBUTION

- 1) pre-cancelled stamp with return address purchased at postal windows for small group mailings
- 2) Metered mail which is rented from a postage metering service
- 3) Permit inprint (most recommended by post office)
 - 1 time only purchase for permit number
 - printed by printer according to postal regulations onto the publication
 - minimum use is one time per year to keep number actively valid
 - \$50.00 extra to purchase
- 4) for an 8.8 oz. unit price for delivery ranges \$.98 to \$1.08 per unit but must be sorted by zip code and could take two to three weeks for delivery (out town)

2nd CLASS DISTRIBUTION

22 CENTS FOR FIRST OUNCE
17 CENTS FOR EACH ADDITIONAL OUNCE

UNIT WEIGHT: 8.8 Ounces with out ink impression (64 Page unit on 70 pd. stock)

TOTAL POSSIBLE WEIGHT OF A SINGLE UNPRINTED UNIT MINUS 2nd CLASS POSTAL FEES AND DISCOUNTS FOR QUANTITIVE MAILING:

\$1.55 per unit
Discounts for zone mailing and quantities

EXERPTED FROM THE UNITED STATES POSTAL SERVICES DIRECTORY BOOK

FOR 2nd CLASS RATING

FREQUENCY: Quarterly Publication, 4 Issues Per Year
 ** must sign statement of frequency with POST OFFICE

ISSUANCE FROM A KNOWN OFFICE OF PUBLICATION-ADDRESS-NO P.O. BOX
 * Public Access To Office
 * Must Conduct Normal Business Hours
 * Must Have Accurate Circulation Records

PUBLICATION MUST BE FORMED OF PRINTED SHEETS-FROM PRESS

STATUS: GENERAL PUBLICATION

CONTENTS: THE ARTS

CIRCULATION REQUIREMENTS

* List Of Subscribers Who Have Paid Or Have Promised To
 Pay For Issues Recieved via SUBSCRIBER CARD.

ADVERTISING: MUST BE LESS THAN 75% Of Total Content
 AS STANDS.....40/60% RATIO

WHAT MAY BE MAILED AT 2ND CLASS RATE

* Complete Copies

ADDITIONS After They Are Wrapped or Printed For Delivery
ACCEPTABLE MATERIAL ADHERED OR MAILABLE W/O CHARGE TO
SAID 2ND CLASS PUBLICATION

- * Name And Address Of Person Recieving The Issue(s)
- * Name And Address Of Publisher
- * Index Figures Of Subscription Book, Either Printed Or Written
- * Printed Title Of Publication And Its Place Of Publication
- * Written Or Printed Words Or Figures, Or Both, Indicating The Date On Which The Subscription Ends
- * Correction Of Typographical Errors
- * A Mark, Except By Printed Or Written Words, To Designate a Word Or Passage To Which It Is Desired To Call Viewer's Attention
- * The Words: SAMPLE COPY When The Copies Are Sent as Samples
- * The Words: MARKED COPY When When The Copies Contain A Marked Item Or Article
- * The Words: RETURN POSTAGE GUARANTEED When Undeliverable Copies Are To Be Returned To Sender (Publisher)

ADDITIONS continued

- * Number Of Copies Enclosed If Wrapped, On Face Of Package Or Wrapper
- * Requests For Address Correction Information From Addressee.

ADVERTISEMENTS Must Be An Integral Part Of The Publication
PRINTED AS/WITH

EXPIRED SUBSCRIPTION 6 Months After Expiration If Subscription Is Not Renewed & Publisher Has Made Every Effort To Seal Subscription Renewal Copies Are Charged Regular Rate-FIRST CLASS

ADVERTISER'S PROOFS One Complete Copy Of Each Issue May Be Mailed At Applicable Subscriber Rates in 410 To Prove Ads Purchased Actually Appeared To Ad Agencies. NUMBER OF PROOF COPIES SENT OF EACH ISSUE, MAY NOT EXCEED NUMBER OF ADS PURCHASED IN THAT ISSUE.

AUTHORIZATION AND PERMITS Application Form Must Be Filed With POST OFFICE To Be Accepted For 2nd Class Mailing Status. FORM 3501 (pink form)

RECORDS TO BE KEPT

- a. Number Of Copies Printed Each Printing Run
- b. Manner Of Distribution And Disposition Of All Copies
- c. Accuracy Of Zone Distribution Shown In The Mailing Statement
- d. For Publications Other Than Controlled Circulation Publications Authorized To Carry General Advertising, The Existence Of A List Of Legitimate Subscribers Who Have Paid More Than A Nominal Subscription Price

**FOR EACH ISSUE, FOR A PERIOD OF 3 YEARS FROM ISSUE DATE OF EACH

TYPES OF RECORDS TO BE KEPT

- a. PRINT ORDERS
- b. INVOICES SHOWING NUMBER OF COPIES PRINTED
- c. INDIVIDUAL AND BULK ORDERS FOR SUBSCRIPTIONS AND NON SUB-
SCRIBER COPIES
- d. NEWSTANDS SALES AND RETURNS
- e. COPIES OF RECEIPTS ISSUED
- f. VENDING MACHINE SALES OR RETURNS
- g. SALES RECORDS & RETURNS FOR OVER-THE-COUNTER SALES
- h. CASH BOOKS, BANK DEPOSITE RECEIPTS, OR SIMILAR RECORDS
- i. RECORDS OF COPIES OF DESTROYED PUBLICATIONS

VERIFICATION REQUIREMENTS AS OUTLINED

- 1. Statement Of Ownership Requirements
 - a. Must file on or before the first day October of
each year- FORM 3526
 - b. INFORMATION REQUIRED TO FILE
 - Names of Editor, Managing Editor, Publisher, Owner
 - Identity Of Corporations, Stock Holders If Any
 - Identity Of Securities Holders If Any
 - Extent And Nature Of Publication Circulation,
Number Of Copies, Method Distributed, Extent To
Which Such Distribution Is Paid...In Whole Or Part

PUBLICATION REQUIREMENTS

Each Owner Must Publish A Complete Statement Of Ownership
FORM 3526, In The Second Issue Thereafter Of The Publication
To Which It Relates.

OTHER FORMS TO BE FILED

FORM 15..... INDICATING NUMBER OF COPIES

FEES

FOR UPDATED FIGURES SEE FORM 412.1 OR ASK POSTMASTER

IDENTIFICATION STATEMENTS IN EACH COPY OF THE MAGAZINE REQUIRED

-On one of the first five (5) pages, Preferably on the Mast-head or Editorial Page, Provided Editorial Page is shown in Table Of Contents:

- I. NAME AND NUMBER OF PUBLICATION
ex. ASQ
Rochester's Premiere Showcase For The Arts
(ISSN 9876-543X)
- II. OFFICE OF MAIL CLASSIFICATION RATE
- III. RATES AND CLASSIFICATION DEPTS.
- IV. PUBLICATION NUMBERS FURNISHED BY USPS AND MUST BE INCLUDED WITHIN 90 OF USPS NOTIFICATION.
**publication number may be omitted if appearing on front cover
- V. DATE OF ISSUE
**may be omitted if appearing on front cover
- VI. STATEMENT OF FREQUENCY
- VII. ISSUE NUMBER...numbered consecutively
**may be omitted if appearing on front cover
- VIII. SUBSCRIPTION PRICE....cover price
- IX. NAME AND ADDRESS OF KNOWN OFFICE OF PUBLICATION
TO INCLUDE: St. No., St. Name, City, Zip
and must be clearly distinguishable from other addresses on list.
- X. 2nd CLASS IMPRINT
READS: 2nd Class Postage Paid At.....
- XI. NOTICE OF PENDING APPLICATION
- XII. CHANGE OF ADDRESS NOTIFICATION
see FORM 462.2 SAMPLE FORMATS

WRAPPING FOR MAILING

Individually addressed issues not bundled & wrapped together as a package by the mailer as required by items

467.111 - 467.116

must be enclosed in wrappers or envelopes

SAMPLE COPIES

Are Limited To 10% Of Total Circulation

FOR CIRCULATION OF 5000 COPIES

500 Free Copies Can Be Sent Out Per Issue

PRELIMINARY

When this plan was originally conceived, this survey was intended to be the first step in carrying out the market research for the magazine.

Lack of funds to reinstate this portion of the venture put a stop to its use. Instead, it was decided to condense it considerably and include it or the abbreviated version of it, with the advanced subscriber promo piece mentioned in the preliminary Marketing Strategy Section.

Because of the price of the production for the piece and the complexity and cost, for subscriber distribution, the whole project was set aside.

Our marketing study was developed from studies done by both MANSON NEWS for targeted distribution figures and ARTS FOR GREATER ROCHESTER, who also provided us with their survey material.

The subscriber piece was a tool we could use at a later date when we were sure of a solid community image and strong reader base.

MARKET SURVEY

Please Answer All Questions And Drop Into Box. No Names Necessary.

GENDER: male_____ female_____

AGE: 19-25 26-35 36-45 45 & over

AREA OF RESIDENCE: general direction from downtown area

south west east north

Suburban _____ Urban _____

HOUSEHOLD MEMBERS:

EDUCATION: HS COLLEGE GRADUATE OTHER

APPROX. FAMILY INCOME: under 15,000 _____ 15-25,000 _____ 25-35000 _____

35-45000 45 and up_____

WHAT PUBLICATION TYPES DO YOU PURCHASE AND READ: according to preference

NEWS BUSINESS ENTERTAINMENT FASHION HOME/ARCH. ART

PHOTO TRADE OTHER

DO YOU PREFER OBTAINING YOUR PUBLICATIONS BY SUBSCRIPTION:

yes no

DO YOU PREFER OBTAINING YOUR PUBLICATIONS FROM NEWS STANDS

yes _____ no _____

BOTH yes _____ no _____

WHERE DO YOU USUALLY PURCHASE YOUR PUBLICATIONS?

drug stores _____ grocery stores _____ book stores _____ news parlors _____

college book stores_____

HOW MUCH OF YOUR FAVORITE MAGAZINE DO YOU ACTUALLY READ?

all including covers most of it only articles that interest me

just look at pictures and subtitles_____

DO YOU LIKE SEEING ADS IN YOUR PUBLICATIONS? yes ___ no ___ depends ___

on the ads _____

OF THE ADS YOU DO SEE AND LIKE, DO YOU ACTUALLY READ THEM?

yes no sometimes

IF YOU ANSWERED YES OR SOMETIMES TO THE QUESTION ABOVE TELL US WHY

pretty/attractive design ___ catchy copy ___ exciting picture ___

interested in product_____

DO YOU DISPLAY YOUR PUBLICATIONS OPENLY ON COFFEE TABLES OR SLANT

SHELVES SO OTHERS CAN READ THEM? yes___no___sometimes___

SURVEY

WHAT LOCAL PUBLICATIONS (newspapers, magazines, newsletters, entertainment publications) DO YOU READ ON A REGULAR BASIS?

HOW DO YOU FEEL ABOUT A PUBLICATION THAT WOULD INFORM YOU ABOUT THE LOCAL ARTS SCENE?

great interest ___ moderate interest ___ no interest ___

IF INTERESTED, WHAT WOULD YOU LIKE TO READ ABOUT AND/OR SEE IN SUCH A PUBLICATION?

WHAT ARE YOUR FAVORITE TV PROGRAMS?

sit coms ___ soaps ___ documentaries ___ movies ___ news ___ entertainment ___
educational shows ___ hosted talk shows ___

DO YOU READ NOVELS OR OTHER FICTION, BIOGRAPHIES, INTERVIEWS, ETC.?

yes ___ no ___

ARE YOU AWARE OF LOCAL WRITERS (novelists, poets, playwrights, etc)?

yes ___ no ___ WHICH OF ABOVE _____

DO YOU READ POETRY? yes ___ no ___ sometimes ___

ARE YOU INTERESTED IN READING ESSAYS OR CRITICAL REVIEWS DEALING WITH IMPORTANT ISSUES CONCERNING THE LOCAL ORNATIONAL ARTS SCENE?

yes ___ no ___

IN ONE SENTENCE, WHAT IS YOUR DEFINITION OF ART?

yes no

YES no

yes no

yes _____ no _____

yes _____ no _____

yes _____ no _____

THEATRE _____ PHILHARMONIC _____ MOVIES _____ DANCING _____ ART EXHIBITS/OPENINGS _____

IN RETROSPECT

Leonardo DaVinci wrote in his last journals: (2)

"Tell me if anything was ever done.....
tell me if anything was ever done?"

Looking back five years since this project was started, remembering all that I went through to detail it-to give it life, I can not help wondering the same thing.

I've learned through my trial and error the one key element that I could not have foreseen five years ago, when all my thoughts, all my energies were pushing me forward on this project. The one key element that plays such an important role in the birth and life and eventual death of any business enterprise, is: Timing.

All my energy and optimism would not have been enough to overcome the little scandal within the arts community that played havoc on the idea of this magazine. Who could have foreseen it? Though I was aware of it at the time I was working on this project, I did not imagine it would put A S Q on the shelf. Because it affected the whole community, all the good intention, the best support group, all the money available could not have surmounted the difficulties laid out by that incident.

Everyone was leary of getting involved. Key figures, needed to get the first issue into the pressroom, were sceptical of the project in lieu of the scandal. Everyone told me the timing was wrong-to wait.

Without a strong support group, without a solid creative team of contributors, without the trust of investors and advertisers, A S Q: Rochester's Premiere Showcase For The Arts, quietly fell into obscurity before it got the chance to prove itself.

Despite it all, yes Leonardo, something good still came of it! Though the magazine never went to press, all the research, all the detailing and networking done to give it life, has proven invaluable to my career.

I came to RIT seven years ago totally ignorant of the language of Graphic Design with nothing but a desire to interface my photography background with another language. After three years in the Graphic Design Program I developed the rudiments of that new language and in the process, without realizing it, also learned Marketing and Advertising. I will not profess to be an expert, nor will I seek a new career in marketing!

When I took my show down five years ago and left the college, in my search for work, I kept asking what I had learned here at RIT. What had I really accomplished?

(2) LEONARDO DA VINCI: Tell Me If Any-
thing Was Ever Done film/ BBC-TV
London Narrated by J. Bronowski

IN RETROSPECT

continued

At some point or another all this research, all the networking, every aspect of this project has aided my work. As a visual communicator, I am now better able of maximizing my clients' promotional budgets to meet their visual communication needs. The marketing information I've compiled here has taught me how to better target a promotional concept by designing it open ended so that it can be built upon utilizing the strengths of various print and electronic medium....including computer graphics!

Without realizing it, I've returned time and again to A S Q and to this day still use the visual elements of the magazine to show my fullest imaging capabilities. This brings me full circle to why I actually started this project.

I needed to promote myself and by showing that piece to others, by showing what was possible, it evolved into an idea beyond its original intent. So too has this project evolved. What started as a marketing/distribution plan for a magazine has turned into a concise reference piece.

I've shown it to others, who, liking it, have given me suggestions on how to make it better. What started as an idea serving my needs, has evolved into this reference project capable of serving others. Something, therefore was indeed accomplished!

What of the magazine?

All that time I had been writing and rewriting this plan, both on paper and in my mind, trying to make it viable, I had lost sight of its actual service to me. Knowing its potential and not seeing it printed, therefore, was painful. However, in retrospect, having been forced to look at the project in a different light, I now see its value.

I had to leave it for a while and return to complete it when it was no longer alive in my mind. Though I still feel that with some changes, A S Q could still go to press, I no longer feel the urgency to be the one to bring it there.

I feel my primary motivation has been fulfilled and I can move on knowing that something was accomplished. Those who did believe in the project, who saw it develop and mature as I worked on it, remember it still and ask if A S Q: Rochester's Premiere Showcase For The Arts will ever go to press.

I can only smile and shrug, secretly proud that my 'promotional piece' has made such an impression!

CARMEN INDORATO

AND OTHER REFERENCE MATERIAL

ADVERTISING: Concepts And Strategies

Christopher Gibson & H.W. Berkman
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ADVERTISING: The Process And Practice

Jack Engel
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THE BROCHURE ON BROCHURES: Brochure Production Information

ACEC Public Relations Committee
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Washington, DC 1983

EDITING BY DESIGN: A Guide For Editors And Designers

Jan V. White
(New York: R.R. Bowker Company 1982)

THE ELEMENTS OF EDITING: A Modern Guide For Editors And Journalists

Arthur Plotnik
(New York: Macmillan Publishing Co., 1982)

THE GREENFIELD REVIEW: The Making Of A Literary Publication

Joseph Bruchac
(New York: The Greenfield Press)

HOW TO PLAN FOR PRINTING

S.D. Warren Company
(Mass.: Division Scott Paper Co., 1978)

HOW TO PRODUCE A SMALL NEWSPAPER

Editors Of The Harvard Post
(Boston: Harvard Common Press, Inc., 1983)

LEONARDO DA VINCI: Tell Me If Anything Was Ever Done?

A Film Narrated By J. Bronowski
(London, England: BBC-TV)

THE MAGAZINE

Leonard Mogel
(N.J.: Prentice-Hall, Inc. 1979)

AND OTHER REFERENCE MATERIAL

continued

MARKETING

Barry Berman & J.R. Evans
(New York: Macmillan Publishing Co., Inc.,
1982)

U.S. POSTAL MAILING CLASSIFICATIONS AND REGULATIONS PUBLICATION
NO. 113 & 114

U.S. Postal Services
(Washington D.C.)

P U B L I C A T I O N S R E F E R E N C E S

THE IMAGE MAGAZINE	Baroque Press London, England
ZOOM MAGAZINE(Fr. Edition)	Publicness Paris, France
DETAILS MAGAZINE	Details Publishing Corp. New York, NY
THE FACE	Wagadon, Ltd. London, England
FOLLOW ME	Follow Me Publications Sydney, Australia
COLLECTOR'S PHOTOGRAPHY	Melrose Publications, Inc. Los Angeles, CA.
ANDY WARHOL'S INTERVIEW	Interview Enterprises, Inc. New York, NY
ISLAND MAGAZINE	Island Press New York, NY
AMERICAN PHOTOGRAPHER	Diamandis Communications, Inc. New York, NY

ADVISORY LIST

Peter Livingston	co/owner	AD-COM Direct Mail Co.
Joe Flaharty	director	WRITERS AND BOOKS
Larry Champoux	ass. director	WRITERS AND BOOKS
Scott Donovan	writer/pub.	RESOURCE MAGAZINE
James Elmore	writer/musician	PUBLISHED MUSIC FOR UNITED NATIONS SPONSORED CHILDREN PROGRAM
Harry Bliss	illustrator	GRAPHIC CAREERS/RIT INSTRUCTOR
Meg Dais	program coordin.	ARTS FOR GREATER ROCHESTER
Dawn Marvin	writer/producer/photographer	PLANNED PARENTHOOD
James Woody	artist/photographer	representative
Tommy Ianiello	musician/publisher	THE COHORD MAGAZINE
Rick Rapone	director	MANSON NEWS
Lenny Hernandez	director/producer	ad agency CREATIVE NEW YORKER ASSOCIATES
Stefano Sabella	graphics specialist	ERDMIN/ANTHONY ASSOCIATES
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Toby Thompson	professor	R. I. T. DESIGN DEPT.
Bob Kerr	professor	R. I. T. DESIGN DEPT.